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SOLILOQUY:

OR,

ADVICE

TO AN

AUTHOR.

——*Nec TE quæsiveris extra.*
Pers. Sat. 1.

LONDON, Printed for JOHN MORPHEW
near *Stationers-Hall*. M. DCC. X.

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A. D.

ADVICE, &c.

PART I.

SECT. I.

I HAVE often thought how ill-natur'd a *Maxim* it was, which, on many occasions, I have heard from People of good Understanding, "That, as to "what related to private Conduct, *No one* "*was ever the better for* ADVICE." But upon further Examination, I have resolv'd with my self, that the *Maxim* might be admitted without any violent prejudice to Mankind. For in the manner that *Advice* was generally given, there was no reason, I thought, to wonder it shou'd be so ill receiv'd. Something there was which strange-

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Part I. ly inverted the Case, and made *the Giver* to be the only Gainer. For by what I cou'd observe in many Occurrences of our Lives, That which we call'd *giving Advice*, was properly, taking an occasion to shew our own Wisdom, at another's expence. On the other side, to be instructed, or *to receive Advice* on the terms usually prescrib'd to us, was little better than tamely to afford another the Occasion of raising himself a Character from our Defects.

In reality, however able or willing a Man may be *to advise*, 'tis no easy matter to make ADVICE *a free Gift*. For to make a Gift *free*, there must be nothing in it which takes from Another, to add to Ourself. In all other respects, *to give*, and *to dispense*, is Generosity, and Good-will: but to bestow Wisdom, is to gain a Mastery which can't so easily be allow'd us. Men willingly learn whatever else is taught 'em. They can bear *a Master* in Mathematicks, in Musick, or in any other Science; but not in *Understanding* and *Good Sense*.

'Tis the hardest thing imaginable for an AUTHOR not to appear assuming in this respect. For all *Authors at large* are, in a manner, profess'd *Masters of Understanding* to the Age. And for this reason, in early days, *Poets* were look'd upon as authentick

Sages,

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Sages, for dictating Rules of Life, and teaching Manners and good Sense. How they may have loſt their Pretenſion, I can't ſay. 'Tis their peculiar Happineſs and Advantage, not to be oblig'd to lay their Claim openly. And if whilſt they profeſs only *to pleaſe*, they ſecretly *adviſe*, and give Inſtruction; they may now perhaps, as well as formerly, be eſteem'd, with juſtice, the beſt and moſt honourable among Authors. Sect. I.

Mean while, if *dictating* and *preſcribing* be of ſo dangerous a nature, in other Authors; what muſt his Caſe be, who dictates *to Authors themſelves?*

To this I anſwer, that my Pretenſion is not ſo much *to give Advice*, as to conſider of *the Way and Manner of adviſing*. My Science, if it be any, is no better than that of a *Language-Maſter*, or *a Logician*. For I have taken it ſtrongly into my head, that there is a certain Knack or *Legerdemain* in Argument, by which we may ſafely proceed to the dangerous part of *adviſing*, and make ſure of the good fortune to have our Advice accepted, if it be any thing worth.

My Propoſal is to conſider of this Affair, as a Caſe of SURGERY. 'Tis *Practice*, we all know, that makes a Hand. "But "who, on this occaſion, will be *practis'd*

Part I. Bron. "Who will willingly be the first to "try *our Hand*, and afford us the requisite "*Experience?*" Here lies the Difficulty. For supposing we had Hospitals for this sort of *Surgery*, and that there were always in readiness certain meek *Patients* that wou'd bear any Incisions, and be prob'd or tented at our pleasure; the advantage no doubt wou'd be considerable in this way of Practice. Some Insight must needs be acquir'd. In time *a Hand* too might be gain'd; but in all likelihood *a very rough one:* which wou'd by no means serve the purpose of this latter *Surgery*. For here, *a Tenderness of Hand* is principally requisite. No Surgeon will be call'd, but who has Feeling and Compassion. And where to find a Subject in which the Operator is likely to preserve the highest *Tenderness*, and yet act with the greatest *Resolution* and *Boldness*, is certainly a matter of no slight Consideration.

I am sensible there is in all considerable Projects, at first appearance, a certain air of chimerical Fancy and Conceit, which is apt to render the Projectors somewhat liable to Ridicule. I wou'd therefore prepare my Reader against this Prejudice; by assuring him, that in the *Operation* propos'd, there is nothing which can justly excite his Laughter; or if there be, the Laugh perhaps may turn

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turn againſt him, by his own Conſent, and with his own Concurrence: Which is *a Specimen* of that very Art or Science we are about to illuſtrate. Sect. 1.

Accordingly, if it be objected againſt the above-mention'd *Practice*, and Art of *Surgery*, "That we can no where find ſuch a "*meek Patient*, with whom we can in rea- "lity *make bold*, and for whom neverthe- "leſs we are ſure to preſerve *the greateſt* "*Tenderneſs and Regard*:" I aſſert the contrary; and ſay, for inſtance, *That we have each of us* OUR SELVES *to practiſe on.*

"Mere Quibble! (you'l ſay:) For who "can thus multiply himſelf into *two Per-* "*ſons*, and be *his own Subject?* Who can "properly laugh at *himſelf*, or find in his "heart to be either merry or ſevere on ſuch "an occaſion?" Go to the Poets, and they will preſent you with many Inſtances. Nothing is more common with them, than this ſort of SOLILOQUY. A Perſon of profound Parts, or perhaps of ordinary Capacity, happens, on ſome occaſion, to commit a Fault. He is concern'd for it. He comes alone upon the Stage; looks about him, to ſee if any body be near; then takes himſelf to task, without ſparing himſelf in the leaſt. You wou'd wonder to hear how home he puſhes matters, and how

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Part I. thorowly he carrys on the Business of *Self-Dissection*. By virtue of this SOLILOQUY he becomes two distinct *Persons*. He is Pupil and Preceptor. He teaches, and he learns. And for my own part, had I nothing else to plead in behalf of the Morals of our modern Dramatick Poets, I shou'd defend 'em still against their Accusers for the sake of this very Practice, which they have taken care to keep up in its full force. For whether or no the Practice be *natural*, in respect of common Custom and Usage; I take upon me to assert, that it is an honest and laudable Practice; and that if already it be not natural to us, we ought, at least, to make it so.

"Are we to go therefore to the Stage for "Edification? Must we learn our Cate-"chism from the Poets? And, like the "Players, speak *aloud*, what we debate at "any time with our selves alone?" Not absolutely so perhaps. Tho where the harm wou'd be, of spending some Discourse, and bestowing a little Breath and clear Voice purely upon *our selves*, I can't see. We might peradventure be less noisy and more profitable in Company, if at convenient times we discharg'd some of our articulate Sound, and spoke to our selves *viva voce* when alone. For Com-

pany

pany is an extreme Provocative to Fancy; and is apt, like a hot Bed, to make our Imaginations ſprout too faſt. But by this anticipating Remedy of SOLILOQUY, we may effectually provide againſt the Inconvenience. Sect. 1.

We have an account in Hiſtory of a certain Nation, who ſeem to have been extremely apprehenſive of the Effects of this Frothineſs or Ventoſity in Speech, and were accordingly reſolv'd to provide thoroughly againſt the Evil. They carry'd this *Remedy* of ours ſo far, that it was not only their Cuſtom, but their Religion and Law, to ſpeak, laugh, uſe Action, geſticulate, and do all in the ſame manner when alone, as when they were in Company. If you had ſtoln upon 'em unawares at any time, when they had been by themſelves, you might have found 'em in high Diſpute, arguing with themſelves, reproving, counſelling, haranguing themſelves, and in the moſt florid manner accoſting their own Perſons. In all likelihood they had been once a People remarkably fluent in Expreſſion, much peſter'd with Orators and Preachers, and mightily ſubject to that Diſeaſe which has been ſince call'd *the Leproſy of Eloquence*; till ſome ſage Legiſlator aroſe amongſt 'em, who when he

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Part I. cou'd not oppoſe the Torrent of Words, and ſtop the Flux of Speech, found means to give a vent to the loquacious Humour, and broke the force of the Diſtemper by eluding it.

Our preſent Manners, I muſt own, are not ſo well calculated for this Method of SOLILOQUY, as to ſuffer it to become a national Practice. 'Tis but a ſmall Portion of this *Regimen*, which I wou'd willingly borrow, and apply to private uſe; eſpecially in the caſe of *Authors*. I am ſenſible how fatal it might prove to many honourable Perſons, ſhou'd they acquire ſuch a Habit as this, or offer to practiſe ſuch an Art, within reach of any mortal Ear. For 'tis well known, we are not all of us like that *Roman*, who wiſh'd for Windows to his Breaſt, that all might be as conſpicuous there as in his Houſe, which for that very reaſon he had built as open as was poſſible. I wou'd therefore adviſe our *Probationer*, upon his firſt Exerciſe, to retire into ſome thick Wood, or take the point of ſome high Hill; where beſides the Advantage of looking about him for Security, he wou'd find the Air perhaps more rarefy'd, and ſuitable to that Perſpiration which is requir'd, eſpecially in the Caſe of a *Poetical Genius*.

Scriptorum

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Scriptorum chorus omnis amat nemus, & fugit Urbes.

'Tis remarkable in all great Wits, that they have own'd this Practice of ours, and generally deſcrib'd themſelves as a People liable to ſufficient Ridicule, for their great Loquacity by themſelves, and their profound Taciturnity in Company. Not only the *Poet* and *Philoſopher*, but the *Orator* himſelf was wont to have recourſe to our Method. And the Prince of this latter Tribe may be prov'd to have been a great Frequenter of the Woods and River-Banks; where he conſum'd abundance of his Breath, ſuffer'd his Fancy to evaporate, and reduc'd the vehemence both of his Spirit and Voice. If other Authors find nothing that invites 'em to theſe *Receſſes*, 'tis becauſe their Genius is not of Force enough: Or tho it be; their Character, they may imagine, will hardly bear 'em out. For to be ſurpriz'd in the odd Actions, Geſtures, or Tones, which are proper to ſuch *Aſceticks*, I muſt own wou'd be but an ill Adventure for a Man of the World. But with Poets and Philoſophers 'tis a known Caſe, *Aut inſanit Homo, aut verſus facit.*—— Compoſing and Raving muſt neceſſarily, we ſee, bear

Part I. bear a reſemblance. And for thoſe Compoſers who deal in Syſtems, and airy Speculations, they have generally paſs'd for a ſort of *Proſe-Poets*. Their ſecret Practice and Habit has been as frequently noted:

Murmura cùm ſecum & rabioſa ſilentia rodunt.

Both theſe ſorts are happily indulg'd in this Method of Evacuation. They are thought to act naturally, and in their proper way, when they aſſume theſe odd Manners. But of other Authors 'tis expected they ſhou'd be better bred. They are oblig'd to preſerve a more converſible Habit; which is no ſmall Misfortune to 'em. For if their Meditation and Reſvery be obſtructed by the fear of a nonconforming Meen in Converſation, they may happen to be ſo much the worſe *Authors* for being *finer Gentlemen*. Their Fervency of Imagination may poſſibly be as ſtrong as either the Philoſopher's or the Poet's. But being deny'd an equal Benefit of Diſcharge, and withheld from the wholeſom manner of Relief in private; 'tis no wonder if they appear with ſo much Froth and Scum in publick.

'Tis

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'Tis obſervable, that the Writers of MEMOIRS and ESSAYS are chiefly ſubject to this frothy Diſtemper. Nor can it be doubted that this is the true Reaſon why theſe Gentlemen entertain the World ſo laviſhly with what relates to *themſelves*. For having had no opportunity of privately converſing with themſelves, or exerciſing their own *Genius*, ſo as to make Acquaintance with it, or prove its Strength; they fall to work in a wrong place, and exhibit on the Stage of the World that *Practice*, which they ſhou'd have kept to themſelves; if they deſign'd that either they, or the World, ſhou'd be the better for their Moralitys. Who indeed can endure to hear *an Empirick* talk of his own Conſtitution, how he governs and manages it, what Diet agrees beſt with it, and what his Practice is with himſelf? The Proverb, no doubt, is very juſt, *Phyſician cure thy ſelf*. Yet methinks one ſhou'd have but an ill time, to be preſent at theſe bodily Operations. Nor is the Reader in truth any better entertain'd, when he is oblig'd to aſſiſt at the experimental Diſcuſſions of his practiſing Author, who all the while is in reality doing no better, than taking his Phyſick in publick. Sect. 1.

For

Part I. For this reason I hold it very indecent for any one to publish his *Meditations, occasional Reflections, solitary Thoughts*, or other such Exercises, as come under the notion of this *self-discoursing Practice*. And the modestest Title I can conceive for such Works as these, wou'd be that of a certain Author, who call'd them his *Crudities*. 'Tis the Unhappiness of those Wits, who conceive suddenly, but without being able to go out their full time, that after many Miscarriages and Abortions, they can bring nothing well-shapen or perfect into the World. They are not however the less fond of their Offspring, which they in a manner beget in Publick. For so public-spirited they are, that they can never afford themselves the least time to think in private, for their own particular Benefit and Use. For this reason, tho they are often retir'd, they are never *by themselves*. The World is ever of the Party. They have their *Author-Character* in view, and are always considering how this or that Thought wou'd serve to compleat some Set of *Contemplations*, or furnish out the Common-Place-Book, from whence these treasur'd Riches are to flow in Plenty on the necessitous World. But if our Candidates for Authorship happen to be of the sanctify'd kind;

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kind; 'tis not to be imagin'd how much farther ſtill their Charity extends. So exceeding great is their Indulgence and Tenderneſs for Mankind, that they are unwilling the leaſt Sample of their devout Exerciſe ſhou'd be loſt. Tho there are already ſo many Formularys and Rituals appointed for this Species of *Soliloquy*; they can allow nothing to lie conceal'd which paſſes in this religious Commerce and way of Dialogue between Them and their Soul. Sect. 1.

Theſe may be term'd a ſort of *Pſeudo-Aſcetick*s, who can have no real Converſe either with themſelves, or with Heaven; whilſt they look thus aſquint upon the World, and carry *Titles* and *Editions* along with 'em in their Meditations. And altho the Books of this ſort, by a common Idiom, are call'd *good Books*; the Authors, for certain, are but a ſorry Race: For religious *Crudity*s are undoubtedly the worſt of any. A *Saint*-Author of all Men leaſt values Politeneſs. He ſcorns to confine that Spirit, in which he writes, to Rules of Criticiſm and profane Learning. Nor is he inclin'd in any reſpect to play the Critick on himſelf, or regulate his Stile or Language by the Standard of good Company and People of the better ſort. He is above the Conſideration of that which

in

Part I. in a narrow ſenſe we call *Manners*. Nor is he apt to examine any other Faults than thoſe which he calls *Sins*: Tho a Sinner againſt good Breeding, and the Laws of Decency, will no more be look'd on as *a good Author*, than a Sinner againſt Grammar, good Argument, or good Senſe. And if *Moderation* and *Temper* are not of the Party with a Writer; let his Cauſe be ever ſo good, I doubt whether he will be able to recommend it with great Advantage to the World.

On this account, I wou'd principally recommend our Exerciſe of *Self-Converſe*, to all ſuch Perſons as are addicted to write after the manner of *holy Adviſers*; eſpecially if they lie under an indiſpenſible Neceſſity of being *Talkers* or *Haranguers* in the ſame kind. For to diſcharge frequently and vehemently in publick, is a great hindrance to the way of *private Exerciſe*; which conſiſts chiefly in *Controul*. But where, inſtead of Controul, Debate or Argument, the chief Exerciſe of the Wit conſiſts in uncontroulable Harangues and Reaſonings, which muſt neither be queſtion'd nor contradicted; there is great danger, leſt the Party, thro this habit, ſhou'd ſuffer much by Cruditys, Indigeſtions, Choler, Bile, and particularly by a certain *Tumor* or *Flatulency*, which renders

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ders him of all men the leaſt able to apply the wholeſom *Regimen* of Self-Practice. 'Tis no wonder if ſuch quaint Practitioners grow to an enormous Size of Abſurdity, whilſt they continue in the reverſe of that Practice, by which alone we correct the Redundancy of Humours, and chaſten the Exuberance of Conceit and Fancy. Sect. I.

A great Inſtance of the want of this Sovereign Remedy may be drawn from our common *great Talkers*, who engroſs the greateſt part of the Converſations of the World, and are the forwardeſt to ſpeak in publick Aſſemblys. Many of theſe have a ſprightly Genius, attended with a mighty Heat and Ebullition of Fancy. But 'tis a certain Obſervation in our Science, that they who are great Talkers *in Company*, have never been any Talkers *by themſelves*, nor us'd to theſe private Diſcuſſions of our home *Regimen*. For which Reaſon their Froth abounds; nor can they diſcharge any thing without ſome mixture of it. But when they carry their Attempts beyond ordinary Diſcourſe, and wou'd riſe to the Capacity *of Authors*, the Caſe grows far worſe with 'em. Their *Page* can carry none of the Advantages of their *Perſon*. They can no way bring into Paper thoſe Airs they give themſelves in Diſcourſe.

The

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Part I. The Turns of Voice and Action with which they help out many a lame Thought and incoherent Sentence, must here be laid aside; and the Speech taken to pieces, compar'd together, and examin'd, from head to foot. So that unless the Party has been us'd to play the Critick thorowly upon himself, he will hardly be found proof against the Criticisms of others. His Thoughts can never appear very correct; unless they have been us'd to sound Correction by themselves, and been well form'd and disciplin'd before they are brought into the Field. 'Tis the hardest thing in the world to be *a good Thinker*, without being a strong *Self-Examiner*, and *thorow-pac'd Dialogist*, in this solitary way.

SECT. II.

BUT to bring our Case a little closer still to *Morals*. I might perhaps very justifiably take occasion here to enter into a spacious Field of Learning, to shew the Antiquity of that Opinion, "That we have "each of us *a Demon*, *Genius*, *Angel*, or "*Guardian-Spirit*, to whom we were strictly "join'd, and committed, from our earliest "Dawn of Reason, or Moment of our "Birth."

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" Birth." This Opinion, were it literally true, might be highly ſerviceable, no doubt, towards the Eſtabliſhment of our Syſtem and Doctrine. For it wou'd infallibly be prov'd a kind of Sacrilege or Impiety to ſlight the Company of ſo Divine *a Gueſt*, and in a manner baniſh him our Breaſt, by refuſing to enter with him into thoſe ſecret Conferences by which alone he cou'd be inabl'd to become our *Adviſer* and *Guide*. But I ſhou'd eſteem it unfair to proceed upon ſuch an Hypotheſis as this; when all that the wiſe Antients ever meant by this *Demon*-Companion, I conceive to have been no more than enigmatically to declare, that we had each of us a Patient in *our ſelf*; that we were properly our own Subjects of Practice, and that we then became due Practitioners, when by virtue of an intimate *Receſs* we cou'd diſcover a certain *Duplicity* of Soul, and divide our ſelves into *two Partys*. One of theſe, as they ſuppos'd, wou'd immediately approve himſelf a venerable *Sage*; and with an air of Authority erect himſelf our Counſellor and Governor; whilſt the other Party, who had nothing in him but what was *ſervile*, wou'd be contented to follow and obey. Sect. 2.

According therefore as this *Receſs* was deep and intimate, and the *Dual* Number

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Part I. practically form'd in Us, we were ſuppos'd to advance in Morals and true Wiſdom. This, they thought, was the only way of *compoſing* Matters in our Breaſt, and eſtabliſhing that Subordinacy, which alone cou'd make Us agree with our ſelves, and be of a piece *within*. They eſteem'd this a more religious Work, than any Prayers, or other Duty in the Temple. And this they adviſ'd Us to carry thither, as the beſt Offering that cou'd be made:

Compoſitum Jus, faſque animi, ſanctoſque Receſſus
Mentis.

This was, among the Antients, that celebrated *Delphick* Inſcription, RECOGNIZE YOUR SELF: Which was as much as to ſay, *Divide your ſelf*, or *Be* Two. For if the Diviſion were rightly made, all *within* wou'd, of courſe, they thought, be rightly underſtood, and prudently manag'd. Such Confidence they had in this Home *Dialect* of SOLILOQUY. For it was look'd upon to be the peculiar of Philoſophers and wiſe Men, to be able *to hold themſelves in Talk*. And it was their Boaſt on this account, "That they were never leſs *alone*, than "when *by themſelves*." A Knave, they thought,

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thought, cou'd never be *by himself*. Not that his Conſcience was always ſure of giving him Diſturbance; but he had not, they ſuppos'd, ſo much Intereſt with himſelf, as to exert this generous Faculty, and raiſe himſelf *a Companion*; who being fairly admitted into Partnerſhip, wou'd quickly mend his Partner, and ſettle his Affairs on a right foot. Sect. 2.

One wou'd think, there was nothing eaſier with us, than to know our own Minds, and underſtand what our main *Scope* was; what we plainly drove at, and what we propos'd to our ſelves, as our *End*, in every Occurrence of our Lives. But our Thoughts have generally ſuch an obſcure implicit Language, that 'tis the hardeſt thing in the world to make 'em ſpeak out diſtinctly. For this reaſon, the right Method is to give 'em Voice and Accent. And this, in our default, is what the *Moraliſts* or *Philoſophers* endeavour to do, to our hand; when they hold us out a kind of *vocal* Looking-Glaſs, draw Sound out of our Breaſt, and help us to perſonate our ſelves, in the plaineſt manner.

Illa ſibi introrſum, & ſub Lingua immurmurat: O ſi
Ebullit Patrui præclarum funus!——

Part I. A certain Air of Pleasantry and Humour, which prevails now-a-days in the World, gives a Son the assurance to tell a Father, he has liv'd too long: And a Husband the privilege of talking of his *Second* Wife before his *First*. But let the airy Gentleman, whoever he be, that makes thus bold with others, retire awhile out of Company; and he scarce dares tell himself his Wishes. Much less can he endure to carry on his Thought, as he necessarily must, if he enters once thorowly *into Himself*, and proceeds by *Interrogatorys* to form the Home-Acquaintance and Familiarity requir'd. For thus, after some struggle, we may suppose him to accost himself. "Tell me "now, my honest Heart! Am I really *ho-*"*nest*, and of some worth? or do I only "make a fair shew, and am *intrinsecally* no "better than a *Rascal?* As good a Friend, "a Country-man, or a Relation, as I ap-"pear outwardly to the World, or as I "wou'd willingly perhaps think my self to "be; shou'd I not in reality be glad they "were all hang'd, or broke their Necks, "who stood between Me and the least "portion of an Estate? Why not? "since 'tis *my Interest*. Shou'd I not be "glad therefore to help this matter for-"wards, and promote *my Interest*, if it lay "fairly

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" fairly in my Power? No doubt; ſo Sect. 2.
" I were but ſure not to be puniſh'd for
" it. And what reaſon has the greateſt
" Rogue in nature for not doing thus?
" The ſame reaſon, and no other. Am
" not I then the ſame as he is? The
" ſame: an arrant Villain; tho perhaps
" more a Coward, and not ſo perfect
" in my kind. If *Intereſt* therefore
" points me out this Road; whither
" wou'd *Humanity* and *Compaſſion* lead me?
" Quite contrary. Why therefore do
" I cheriſh ſuch Weakneſſes? Why do I
" ſympathize with others? Why pleaſe
" my ſelf in the Conceit of *Worth* and
" *Honour? a Character, a Memory, an Iſſue,*
" or *a Name?* What is *the World* to me,
" when I am out of it? Why do I thus
" bely my own *Intereſt*, and by keeping
" my ſelf *half-Knave*, approve my ſelf *a*
" *thorow Fool?*"

This is a Language we can by no means endure to hold with our ſelves; whatever Raillery we may uſe with others. We may defend Villany, or cry up Folly, before the World: But to appear Fools, Mad-men, or Varlets, to our ſelves; and prove it to our own Faces, that we are really ſuch, is inſupportable. For ſuch Reverence has every one for himſelf, when he comes clearly to

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Part I. appear before his close Companion, that he had rather profess the vilest things of himself in open Company, than hear his Character privately from his own Mouth. So that we may readily from hence conclude, That the chief Interest of *Ambition*, *Avarice*, *Corruption*, and every sly insinuating *Vice*, is to prevent this Interview and Familiarity of Discourse which is consequent upon close Retirement and inward Recess. 'Tis the grand Artifice of *Villany* and *Leudness*, as well as of *Superstition*, *Bigotry*, and *Credulity*, to put us upon Terms of greater Distance and Formality with our selves, and evade our proving Method of SOLILOQUY. And for this reason, how specious soever may be the Instruction and Doctrine of *Formalists*; their very Manner it self is a sufficient *Blind*, or *Remora*, in the way of Honesty and good Sense.

I am sensible, that shou'd my Reader be peradventure *a Lover*, after the more profound and solemn way of Love, he wou'd be apt to conclude, that he was no Stranger to our propos'd Method of Practice; being conscious to himself of having often made vigorous Excursions into those solitary Regions above mention'd; where *Soliloquy* is upheld with most Advantage. He may chance to remember how he has many times addrest

addreſt the Woods and Rocks in audible articulate Sounds, and ſeemingly expoſtulated with himſelf in ſuch a manner as if he had really form'd the requiſite *Diſtinction*, and had the Power to entertain himſelf in due form. But it is very apparent, that notwithſtanding all were true which we have here ſuppos'd, it can no way reach the Caſe before us. For a paſſionate Lover, whatever Solitude he may affect, can never be truly *by himſelf*. His Caſe is like the *Author's* who has begun his Courtſhip to the Publick, and is embark'd in an Intrigue which ſufficiently amuſes, and takes him out of himſelf. Whatever he meditates alone, is interrupted ſtill by the imagin'd Preſence of the Miſtreſs he purſues. Not a Thought, not an Expreſſion, not a Sigh, that is purely for Himſelf. All is appropriated, and all devoutly tender'd to the Object of his Paſſion. In ſo much that there is nothing ever ſo trivial or accidental of this kind, that he is not deſirous ſhou'd be witneſs'd by the Party, whoſe Grace and Favour he ſollicits. Sect. 2.

'Tis the ſame Reaſon which keeps the imaginary Saint, or *Myſtick*, from being capable of this Entertainment. Inſtead of looking narrowly into his own Nature and Mind, that he may be no longer a Myſtery

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Part I. to himself, he is taken up with the Contemplation of other mysterious Natures, which he can never explain or comprehend. He has the Specters of his Zeal before his Eyes; and is as familiar with his Modes, Essences, Personages, and Exhibitions of DEITY, as the *Conjurer* with his different Forms, Species, and Orders of GENII or DÆMONS. So that we make no doubt to assert that not so much as a recluse Religionist, a Votary, or *Hermit*, was ever truly *by himself*. And thus since neither *Lover*, *Author*, *Mystick*, or *Conjurer* (who are the only Claimants) can truly or justly be intitl'd to a Share in this Self-entertainment; it remains that the only Person intitul'd, is the *Man of Sense*, the *Sage*, or *Philosopher*. However, since of all other Characters we are generally the most inclin'd to favour that of *a Lover*, it may not, we hope, be impertinent, on this occasion, to recite the Story of an Amour.

A VIRTUOUS young Prince of a Heroick Soul, capable of Love and Friendship, made War upon a Tyrant, who was in every respect his Reverse. 'Twas the Happiness of our Prince to be as great a Conqueror by his Clemency and Bounty, as by his Arms and military Virtue. Already he had won over

over to his Party ſeveral Potentates and Princes, who before had been ſubject to the Tyrant. Among thoſe that adher'd ſtill to the Enemy, there was a Prince, who having all the advantage of Perſon and Merit, had lately been made happy in the Poſſeſſion and mutual Love of the moſt beautiful Princeſs in the world. It happen'd that the Occaſions of the War call'd the new-marry'd Prince to a diſtance from his belov'd Princeſs. He left her ſecure, as he thought, in a ſtrong Caſtle, far within the Country. But in his abſence the place was taken by ſurprize, and the Princeſs brought a Captive to the Quarters of our heroick Prince. Sect. 2.

There was in the Camp a young Nobleman, Favourite of the Prince; one who had been bred up with him from his Youth, and who was ſtill treated by him with perfect Familiarity. Him he immediately ſent for, and with ſtrict Injunctions committed the captive Princeſs to his charge; reſolving ſhe ſhou'd be treated with that Reſpect which was due to her high Rank and Merit. 'Twas the ſame young Lord, who had diſcover'd her diſguis'd among the Priſoners, and learnt her Story; the particulars of which he now related to the Prince. He ſpoke in extaſy on this occaſion; telling the Prince

Part I. Prince how beautiful she appear'd, even in the midst of Sorrow; and tho disguis'd under the meanest Habit, yet how distinguishable, by her Air and Manner, from every other Beauty of her Sex. But what appear'd wonderful to him, was that the Prince all this while discover'd not the least Intention of seeing her, or satisfying that Curiosity, which seem'd so natural on such an occasion. He press'd him; but in vain. "Not see her, Sir! said he, when she is so "handsom!——

"For that very reason, reply'd the "Prince, I wou'd the rather decline the "Interview. For shou'd I, upon the bare "report of her Beauty, be so charm'd as "to make the first Visit at this urgent time "of Business; I may upon sight, with bet-"ter reason, be induc'd perhaps to visit her, "when I am more at leisure: and so a-"gain and again; till at last I may have no "leisure left for my Affairs."

"Wou'd you persuade me then, said "the young Nobleman (smiling) that a "fair Face can have such Power as to force "*the Will* it self, and constrain a Man in "any respect to act contrary to what he "thinks becoming him? Are we to hearken "to the Poets in what they tell us of that "Incendiary LOVE, and his irresistible "Flames?

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" Flames? A real Flame, we ſee, burns Sect. 2.
" all alike. But that imaginary one of
" Beauty hurts only thoſe who are con-
" ſenting. It affects no otherwiſe, than as
" we our ſelves are pleas'd to allow it. In
" many Caſes we abſolutely command it:
" as where Relation and Conſanguinity are
" in the neareſt degree. Authority and
" Law, we ſee, can maſter it. But 'twou'd
" be vain as well as unjuſt, for any Law to
" intermeddle or preſcribe, were not the
" Caſe voluntary, and our *Will* intirely
" *free*."

" How comes it then, reply'd the Prince,
" that if we are thus Maſters of our Choice,
" and free at firſt to love where we ap-
" prove, we cannot afterwards as well
" ceaſe to love when we ſee cauſe? This
" latter *Liberty* you will hardly defend.
" For I doubt not, but you have heard of
" many, who tho they were us'd to
" ſet the higheſt value upon *Liberty* be-
" fore they lov'd, yet afterwards were *ne-*
" *ceſſitated* to ſerve in the moſt abject man-
" ner: finding themſelves conſtrain'd and
" bound by a ſtronger Chain than any of
" Iron, or Adamant."

" Such Wretches, reply'd the Youth, I
" have often heard complain; who, if you
" will believe 'em, are wretched indeed,

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Part I. " without Means or Power to help them-
" ſelves. You may hear 'em in the ſame
" manner complain grievouſly of Life it
" ſelf. But tho there are Doors enow to
" go out of Life, they find it beſt to keep
" ſtill where they are. They are the ſame
" Pretenders, who thro this Plea of *irre-*
" *ſiſtible Neceſſity* make bold with what is
" another's, and attempt unlawful Beds.
" But the Law makes bold with them in its
" turn, as with other Invaders of Proper-
" ty. Neither is it your Cuſtom, Sir, to
" pardon ſuch Offences. So that Beauty it
" ſelf, you muſt allow, is innocent and
" harmleſs, and can compel no one to do
" any thing amiſs. The Debauch'd compel
" themſelves, and unjuſtly charge their
" Guilt on LOVE. They who are honeſt,
" and juſt, can admire and love whatever
" is beautiful; without offering at any thing
" beyond what is allow'd. How then is it
" poſſible, Sir, that one of your Virtue
" ſhou'd be in pain on any ſuch account, or
" fear ſuch a Temptation? You ſee, Sir,
" I am ſound and whole, after having be-
" held the Princeſs. I have convers'd with
" her; I have admir'd her in the higheſt
" degree: Yet am *my ſelf* ſtill; and in my
" Duty; and ſhall be ever in the ſame man-
" ner at your command."

" 'Tis

" 'Tis well, (reply'd the Prince) keep Sect. 2.
" your self so. Be the same Man: and look
" well to your *Charge*, as it becomes you.
" For it may so happen in the present pos-
" ture of the War, that this Fair Prize
" may stand us in good stead."

With this the young Nobleman depar-ted to execute his Commission: and im-mediately took such care of the captive Princess and her Houshold, that she seem'd as perfectly obey'd, and had every thing that belong'd to her in as great Splendor now, as in her Principality, and in the height of Fortune. He found her in every respect deserving, and saw in her a Generosity of Soul which was beyond her other Charms. His Study to oblige her, and soften her Dis-tress, made her in return desirous to express a Gratitude; which he easily perceiv'd. She shew'd on every occasion a real Concern for his Interest; and when he happen'd to fall ill, she took such care of him her self and by her Servants, that he seem'd to owe his Recovery to her Friendship.

From these Beginnings, insensibly, and by natural degrees (as may easily be con-ceiv'd) the Youth fell desperately in Love. At first he offer'd not to make the least men-tion of his Passion to the Princess. For he scarce dar'd tell it *to himself.* But after-

Part I. wards he grew bolder. She receiv'd his Declaration with an unaffected Trouble and Concern, ſpoke to him as a Friend, to diſſuade him as much as poſſible from ſuch an extravagant Attempt. But when he talk'd to her of *Force*, ſhe ſent away immediately one of her faithful Domeſticks to the Prince, to implore his Protection. The Prince receiv'd the Meſſage with the Appearance of more than ordinary Concern: ſent inſtantly for one of his firſt Miniſters; and bid him go with that Domeſtick to the young Nobleman, and let him know, "That Force was not to be offer'd to ſuch "a Lady; Perſuaſion he might uſe, if he "thought fit."

The Miniſter, who was no Friend to the young Nobleman, fail'd not to aggravate the Meſſage, inveigh'd publickly againſt him on this occaſion, and to his Face reproach'd him as a Traitor and Diſhonourer of his Prince and Nation: with all that cou'd be ſaid againſt him, as guilty of the higheſt Sacrilege, Perfidiouſneſs, and Breach of Truſt. So that in reality, the Youth look'd upon his Caſe as deſperate, fell into the deepeſt Melancholy, and prepar'd himſelf for that Fate, which he thought he well deſerv'd.

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In this Condition the Prince ſent to ſpeak with him alone: and when he ſaw him in the utmoſt Confuſion, "I find, *ſaid he*, my "Friend, I am now become dreadful to "you indeed; ſince you can neither ſee "me without Shame, nor imagine me to "be without Reſentment. But away with "all thoſe Thoughts from this time for-"wards. I know how much you have "ſuffer'd on this occaſion. I know the "Power of LOVE, and am no otherwiſe "ſafe my ſelf, than by keeping out of the "way of *Beauty*. 'Twas I who was in "fault; 'twas I who match'd you with "that unequal Adverſary, and gave you "that impracticable Task and hard Ad-"venture, which no one yet was ever "ſtrong enough to accompliſh." Sect. 2.

"In this, Sir, reply'd the Youth, as in "all elſe, you expreſs that Goodneſs which "is ſo natural to you. You have Com-"paſſion, and can allow for human Frailty; "but the reſt of Mankind will never ceaſe "to upbraid me. Nor ſhall I ever be for-"given, were I able ever to forgive my "ſelf. I am reproach'd by my neareſt "Friends. I muſt be odious to all Man-"kind, wherever I am known. The leaſt "Puniſhment I can think due to me, is "Baniſhment for ever from your Preſence."

"Think

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Part I. "Think not of such a thing *for ever*, "said the Prince, but trust me; if you re- "tire only *for a while*, I shall so order it, "that you shall soon return again with the "Applause, even of those who are now "your Enemys, when they find what a "considerable Service you shall have ren- "der'd both to them and me."

Such a Hint as this was sufficient to re- vive the Spirits of our despairing Youth. He was transported to think, that his Misfortunes cou'd be turn'd any way to the Advantage of his Prince: he enter'd with Joy into the Scheme the Prince had laid for him, and was now eager to depart, and execute what was appointed him. "Can "you then, said the Prince, resolve to "quit the charming Princess?"

"O Sir! reply'd the Youth, well am I "now satisfy'd that I have in reality with- "in me *two distinct separate Souls*. This "Lesson of Philosophy I have learn'd from "that villanous Sophister LOVE. For "'tis impossible to believe, that having one "and the same Soul, it shou'd be at once "both Good and Bad, passionate for Vir- "tue and Vice, desirous of Contrarys. "No. There must of necessity be *Two*: "and when *the Good* prevails, 'tis then that "we act handsomly; when *the Ill*, then "basely

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" baſely and villanouſly. Such was my Sect. 2.
" Caſe. For of late *the Ill* Soul was whol-
" ly Maſter. But now *the Good* prevails,
" by your aſſiſtance; and I am plainly a new
" Creature, with quite another *Apprehen-*
" *ſion*, another *Reaſon*, another WILL."

THUS it may appear how far *a Lover* by his own natural Strength may reach the chief Principle of Philoſophy, and underſtand our Doctrine of *Two Perſons* in one individual *Self*. Not that our Courtier, we ſuppoſe, was able, of himſelf, to form this *Diſtinction* juſtly and according to Art. For cou'd he have done ſo; he wou'd have been able to cure himſelf, without the aſſiſtance of his Prince. However he was wiſe enough to ſee in the iſſue, that his *Independency* and *Freedom* were mere Gloſſes, and *Reſolution* a Noſe of Wax. For let WILL be ever ſo free, *Humour* and *Fancy*, we ſee, govern it. And theſe, as free as we ſuppoſe 'em, are often chang'd, we know not how, without asking our conſent, or giving us any account. If *Opinion* be that which governs, and makes the change; 'tis it ſelf as liable to be govern'd, and vary'd in its turn. And by what I can obſerve of the World, *Fancy* and *Opinion* ſtand pretty much upon the ſame bottom. So that if there be no certain

Part I. *Inſpector* or *Auditor* eſtabliſh'd within us, to take account of theſe Opinions and Fancys in due Form, and minutely to animadvert upon their ſeveral Growths and Habits, we are as little like to continue a Day, a Week, or a Year, in the ſame *Will*, as a Tree, during a Summer, in the ſame *Shape*, without the Gardner's aſſiſtance, and the vigorous application of the Shears and Pruning-knife.

As cruel a Court as *the Inquiſition* appears; there muſt, it ſeems, be full as formidable a one, erected in our ſelves; if we wou'd pretend to that Uniformity of Opinion which is neceſſary to hold us to *one Will*, and keep us in the ſame Mind, from one day to another. Philoſophy, at this rate, will be thought perhaps little better than Perſecution. And *a Supreme Judg* in matters of Inclination and Appetite, muſt needs go exceedingly againſt the Heart. Every pretty Fancy is diſturb'd by it: Every Pleaſure interrupted by it. The Courſe of good Humour will hardly allow it: And the Pleaſantry of Wit almoſt abſolutely rejects it. It appears beſides, like a kind of Pedantry, to be thus magiſterial with our ſelves; thus ſtrict over our Imaginations, and with all the airs of a real Pedagogue to be ſolicitouſly taken up in the ſour Care and Tutorage of ſo many boyiſh Fancys, unlucky

lucky Appetites and Desires, which are perpetually playing truant, and need Correction. Sect. 2.

We hope however, that by our Method of Practice, and the help of the grand *Arcanum*, which we have profess'd to reveal, this *Regimen* or *Discipline of the Fancy* may not in the end prove so severe or mortifying as is imagin'd. We hope also that our *Patient* (for such we naturally suppose our *Reader*) will consider duly with himself, that what he endures in this Operation is for no inconsiderable End: since 'tis to gain him *a Will*, and insure him a *certain Resolution*; by which he shall know where to find himself; be sure of his own Meaning and Design; and as to all his Desires, Opinions and Inclinations, be warranted *one and the same* Person to day as yesterday, and to morrow as to day.

This, perhaps, will be thought a Miracle by one who well considers the Nature of Mankind, and the Growth, Variation, and Inflection of *Appetite* and *Humour*. For APPETITE, which is elder Brother to REASON, being the Lad of stronger Growth, is sure to draw all to his own side. And *Will* is but at best, a Foot-Ball or Top between these Youngsters, who prove very unfortunately match'd; till the youngest,

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Part I. inſtead of now and then a Kick or Laſh beſtow'd to little purpoſe, forſakes the Ball or Top it ſelf, and begins to lay about his elder Brother. 'Tis then that the Scene changes. For the elder, like an arrant Coward, upon this treatment, preſently grows civil, and affords the younger as fair Play afterwards as he can deſire.

And here it is that our Sovereign Remedy and *Gymnaſtick* Method of SOLILOQUY takes its Riſe: when by a certain powerful Figure of inward Rhetorick, the Mind *apoſtrophizes* its own FANCYS, raiſes 'em in their proper *Shapes* and *Perſonages*, and addreſſes 'em familiarly, without the leaſt Ceremony or Reſpect. By this means it will ſoon happen that TWO form'd *Partys* will erect themſelves *within*. For the Imaginations or Fancys being thus roundly treated, are forc'd to declare themſelves, and take Party. Thoſe on the ſide of the elder Brother APPETITE, are ſtrangely ſubtile and inſinuating. They have always the Faculty to ſpeak by Nods and Winks. By this means they conceal half their meaning, and like modern Politicians paſs for deeply wiſe, and adorn themſelves with the fineſt Pretexts and moſt ſpecious Gloſſes imaginable; till being confronted with their Fellows of a plainer Language and Expreſſion, they

they are forc'd to quit their myſterious Manner, and diſcover themſelves mere *Sophiſters* and *Impoſtors*, who have not the leaſt to do with the Party of REASON and *good Senſe*. Sect. 2.

Accordingly we might now proceed to exhibit diſtinctly, and in due method, the Form and Manner of this *Probation*, or *Exerciſe*, as it regards all Men in general. But the Caſe of *Authors*, in particular, being, as we apprehend, the moſt urgent; we ſhall apply our Rule in the firſt place to theſe Gentlemen, whom it ſo highly imports to know themſelves, and underſtand the natural *Strength* and *Powers*, as well as the *Weakneſſes* of a human Mind. For without this Underſtanding, the *Hiſtorian's* Judgment will be very defective; the *Politician's* Views very narrow, and chimerical; and the *Poet's* Brain, however ſtock'd with Fiction, will be but poorly furniſh'd; as in the ſequel we ſhall make appear. He who deals in *Characters*, muſt of neceſſity know *his own*; or he will know nothing. And he who wou'd give the World a profitable Entertainment of this ſort, ſhou'd be ſure to profit, firſt, by himſelf. For in this ſenſe, *Wiſdom* as well as *Charity* may be honeſtly ſaid *to begin at home*. There is no way of eſtimating *Manners*, or apprizing the dif-

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Part I. ferent *Humours*, *Fancys*, *Passions* and *Apprehensions* of others, without first taking an Inventory of the same kind of Goods within our selves, and surveying our domestick Fund. A little of this *Home*-Practice will serve to make great Discoverys.

Tecum habita, & noris quam sit tibi curta supellex.

SECT. III.

WHOEVER has been an Observer of *Action* and *Grace* in human Bodys, must of necessity have discover'd the great difference in this respect between such Persons as have been taught by Nature only, and such as by Reflection, and the help of Art, have learnt to form those Motions which on experience are found the easiest and most natural. Of the former kind are either those good *Rusticks*, who have been bred remote from the form'd Societys of Men; or those plain *Artizans*, or People of lower Rank, who living in Citys and Places of resort, have been necessitated however to follow mean Imployments, and wanted the

the Opportunity and Means to form themſelves after the better Models. There are ſome Perſons indeed ſo happily form'd by Nature her ſelf, that with the greateſt ſimplicity or rudeneſs of Education, they have ſtill ſomething of a natural Grace and Comelineſs in their Action: And there are others of a better Education, who by a wrong Aim and injudicious affectation of Grace, are of all People the fartheſt remov'd from it. 'Tis undeniable however, that the Perfection of Grace and Comelineſs in Action and Behaviour, can be found only among the People of a liberal Education. And even among the graceful of this kind, thoſe ſtill are found the gracefulleſt, who early in their Youth have learnt their Exerciſes, and form'd their Motions under the beſt *Maſters*. Sect. 3.

Now ſuch as theſe *Maſters* and their Leſſons are to *a fine Gentleman*, ſuch are *Philoſophers*, and Philoſophy, to *an Author*. The Caſe is the ſame in the *faſhionable*, and in the *literate* World. In the former of theſe 'tis remark'd, that by the help of Company and the force of Example merely, a decent Carriage is acquir'd, with ſuch apt Motions and ſuch a Freedom of Limbs, as on all ordinary occaſions may enable the Party to demean himſelf like a Gentleman. But

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Part I. when upon further occasion, Trial is made in an extraordinary way; when Exercises of the genteeler kind are to be perform'd *in publick*, 'twill easily appear who of the Pretenders have known Rudiments and had Masters *in private*; and who on the other side have contented themselves with bare Imitation, and learnt only casually and by rote. The Parallel is easily made on the side of *Writers*. They have at least as much need of learning the several Motions, Counterpoises and Ballances of the Mind and Passions, as the other Students those of the Body and Limbs.

Scribendi recte, sapere est & principium & fons.

Rem tibi SOCRATICÆ *poterunt ostendere* CHARTÆ.

The Galante no doubt may pen a Letter to his Mistress, as *the Courtier* may a Compliment to *the Minister*, or the Minister to *the Favourite* above him, without going such vast Depths into Learning or Philosophy. But for these privileg'd Gentlemen, tho they set Fashions and prescribe Rules in other Cases, they are no Controulers in the Commonwealth of Letters. Nor are they presum'd to write to the Age, or for remote

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mote Posterity. Their Works are not of a nature to intitle 'em to hold the Rank of *Authors*, or be stil'd *Writers* by way of Excellence in the kind. Shou'd their Ambition lead 'em into such a Field, they wou'd be oblig'd to come otherwise equip'd. They who enter the publick Lists, must come duly train'd, and exercis'd, like well appointed Cavaliers, expert in Arms, and well instructed in the Use of their Weapon, and Management of their Steed. For to be well accoutr'd, and well mounted, is not sufficient. The Horse alone can never make the *Horseman:* nor Limbs *the Wrestler* or *the Dancer.* No more can a Genius alone make *a Poet*; or good Parts *a Writer*, in any considerable kind. The Skill and Grace of Writing is founded, as our wise Poet tells us, in *Knowledg* and *good Sense:* And not barely in that Knowledg, which is to be learnt from common Authors, or the general Conversation of the World; but from those Rules of Art, which Philosophy alone exhibits. Sect. 3.

The Philosophical Writings, to which our Poet in *his Art of Poetry* refers, were in themselves a kind of *Poetry*, like the *Mimes*, or personated Pieces of early times, before *Philosophy* was in vogue, and when as yet *Dramatical Imitation* was scarce form'd, or at

Part I. at least, in many Parts, not brought to due perfection. They were Pieces which, besides their force of Stile, and hidden Numbers, carry'd a sort of *Action* and *Imitation*, the same as the *Epick* and *Dramatick* Kinds. They were either real *Dialogues*, or Recitals of such *personated Discourses*; where the Persons themselves had their Characters preserv'd throughout; their Manners, Humours, and distinct Turns of Temper and Understanding maintain'd, according to the most exact *poetical Truth*. 'Twas not enough that these Pieces treated fundamentally of *Morals*, and in consequence pointed out *real Characters* and *Manners*: They exhibited 'em *alive*, and set the Countenances and Complexions of Men plainly in view. And by this means they not only taught Us to know *Others*; but, what was principal and of highest virtue in 'em, they taught us to know *Our selves*.

The Philosophical *Hero* of these Poems, whose Name they carry'd both in their Body and Front, and whose Genius and Manner they were made to represent, was in himself *a perfect Character*; yet in some respects, so veil'd, and in a Cloud, that to the unattentive Surveyor he seem'd often to be very different from what he really was: and this chiefly by reason of a certain exquisite and refin'd

refin'd Raillery which belong'd to his Manner, and by virtue of which he cou'd treat the higheſt Subjects, and thoſe of the commoneſt Capacity both together, and render 'em explanatory of each other. So that in this Genius of writing, there appear'd both *the heroick* and *the ſimple*, *the tragick* and *the comick Vein*. However, it was ſo order'd, that notwithſtanding the oddneſs or myſteriouſneſs of the principal Character, the *Under-parts* or *ſecond Characters* ſhew'd Human Nature more diſtinctly, and to the Life. We might here, as in a *Looking-Glaſs*, diſcover our ſelves, and ſee our minuteſt Features nicely delineated and ſuted to our own Apprehenſion and Cognizance. No one who was ever ſo little a while an Inſpector, but muſt come acquainted with his own Heart. And what was of ſingular note in theſe *magical Glaſſes*; it wou'd happen, that by conſtant and long Inſpection, the Partys accuſtom'd to the Practice, wou'd acquire a peculiar *ſpeculative Habit*; ſo as virtually to carry about with 'em a ſort of *Pocket-Mirrour*, always ready, and in uſe. In this, there were *Two* Faces which wou'd naturally preſent themſelves to our View: *One* of them, like the commanding Genius, the Leader and Chief aboye mention'd; the *other* like that rude undiſciplin'd and head-

ſtrong

Part I. ſtrong Creature, whom we our ſelves in our natural Capacity moſt exactly reſembl'd. Whatever we were employ'd in, whatever we ſet about; if once we had acquir'd the habit of this *Mirrour*; we ſhou'd, by virtue of the double Reflection, diſtinguiſh our ſelves into two different Partys. And in this *Dramatick* Method, the Work of *Self-Inſpection* wou'd proceed with admirable Succeſs.

'Tis no wonder that the primitive Poets were eſteem'd ſuch *Sages* in their Times, ſince it appears, they were ſuch well practis'd *Dialogiſts*, and accuſtom'd to this improving Method, before ever Philoſophy had adopted it. Their *Mimes* or characteriz'd Diſcourſes were as much reliſh'd, as their moſt regular Poems, and were the Occaſion perhaps that ſo many of theſe latter were form'd in ſuch Perfection. For Poetry it ſelf was defin'd *an Imitation* chiefly of Men and Manners: and was that in an exalted and noble degree, which in a low one we call *Mimickry*. 'Tis in this that the great *Mimographer*, the Father and Prince of Poets, excels ſo highly; his Characters being wrought to a Likeneſs beyond all that any ſucceeding Maſters were ever able to deſcribe. Nor are his Works, which are ſo full of Action, any other than an artful Series or Chain of *Dialogues*,

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logues, which turn upon *one* remarkable *Catastrophe* or Event. He describes no Qualitys or Virtues; censures no Manners; makes no Encomiums, nor gives Characters himself; but brings his Actors still in view. 'Tis they that show themselves. 'Tis they that speak in such a manner as distinguishes 'em in all things from all others, and makes 'em ever like themselves. Their different Compositions and Allays so justly made, and equally carry'd on thro every particle of the Action, give more Instruction than all the Comments or Glosses in the world. The Poet, instead of giving himself those dictating and masterly Airs of Wisdom, makes hardly any Figure at all, and is scarce discoverable in his Poem. This is being truly a *Master*. He paints so as to need no Inscription over his Figures, to tell us what they are, or what he means by 'em. A few Words let fall, on any slight occasion, from any of the Partys he introduces, is sufficient to denote their Manners, and distinct Character. From a Finger or a Toe he can represent to our Thoughts the Frame and Fashion of a whole Body. He wants no other help of Art, to personate his Heroes, and make 'em living. All that *Tragedy* cou'd do after him, was to erect a Stage, and draw his Dialogues and Characters into Scenes; turning, in the

Sect. 3?

same

Part I. same manner, upon one principal Action or Event, with that regard to Place and Time which was suitable to a real Spectacle. Even *Comedy* it self was adjudg'd to this great Master, as being deriv'd from those *Parodys* or Mock-Humours, of which he had given the Specimen in a conceal'd sort of Raillery intermix'd with the Sublime —— A dangerous Stroke of Art! and which requir'd a masterly Hand, like that of the Philosophical Hero, whose Character was represented in the *Dialogue-Writings* above mention'd.

From hence possibly we may form a Notion of that Resemblance, which on so many Occasions was heretofore remark'd between the Prince of Poets, and the Divine Philosopher, who was said to rival him, and who together with his Contemporarys of the same School, writ altogether in that manner of *Dialogue* above describ'd. From hence too we may comprehend perhaps, why the Study of Dialogue was heretofore thought so advantageous to *Writers*, and why this manner of Writing was judg'd so difficult, which at first sight, it must be own'd, appears the easiest of any.

I have formerly wonder'd indeed why a *Manner*, which was so familiarly us'd in Treatises upon most Subjects, with so much

Succes

Sect. 3.

Success among the Antients, shou'd be so insipid and of little esteem with us Moderns. But I afterwards perceiv'd, that besides the difficulty of the *Manner* it self, and that *Mirrour-Faculty*, which we have observ'd it to carry in respect of *our selves*, it proves also of necessity a kind of Mirrour or Looking-Glass to *the Age*. If so; it shou'd of right (you'l say) be the more agreeable and entertaining. True: if the real View of our selves be not perhaps displeasing to us. But why more displeasing to Us than to the Antients?

Because perhaps they cou'd with just Reason bear to see their natural Countenances represented. And why not We the same? For are we not as handsom, at least *in our own Eyes*? Perhaps not: as we shall see when we have consider'd a little further what the force is of this *Mirrour-Writing*, and how it differs from that more complaisant modish way, in which an Author, instead of presenting us with other natural Characters, sets off his own with utmost Art, and purchases his Reader's Favour by all imaginable Condescensions.

An Author who writes in his own Person, has the advantage of being *who* or *what* he pleases. He is no certain Man; nor has any certain Character: but sutes himself to the Fancy

Part I. Fancy of his Reader, whom as the Fashion now is, he constantly caresses and cajoles. All turns upon their two Persons. And as in an Amour, or Commerce of Love-Letters; so here the Author has the Privilege of talking eternally of himself, dressing and sprucing up himself, whilst he is making diligent court, and working upon the Humour of the Party to whom he addresses. This is the *Coquetry* of a modern Author; whose Epistles Dedicatory, Prefaces, and Addresses to the Reader, are so many affected Graces, design'd to draw the Attention from the Subject, towards *Himself*; and make it be generally observ'd, not so much *what he says*, as *what he is*, and what Figure he already makes or hopes to make in the fashionable World. These are the Airs which a neighbouring Nation give themselves, more particularly in what they call their *Memoirs*. Their very Essays on Politicks, their Philosophical and Critical Works, their Comments upon antient and modern Authors, all their Treatises are *Memoirs*. The whole Writing of this Age is become indeed a sort of *Memoire-Writing*. Tho in the real Memoirs of the Antients, when they writ at any time of themselves, there was neither the *I* nor THOU in the whole Work. So that all this pretty Amour and Inter-

course

courſe of Careſſes between the Author and Reader was thus intirely taken away. Much more is this the Caſe in DIALOGUE. For here *the Author* is annihilated; and *the Reader* being no way apply'd to, ſtands for Nobody. The ſelf-intereſting Partys both vaniſh at once. The Scene preſents it ſelf, as by chance, and un-deſign'd. You are not only left to judg coolly, and with indifference, of the Senſe deliver'd; but of the Character, Genius, Elocution, and Manner of the Perſons who deliver it. Theſe too are mere Strangers, in whoſe favour you are no way engag'd. Nor is it enough that the Perſons introduc'd ſpeak pertinent and good Senſe at every turn. It muſt be ſeen *from what bottom* they ſpeak; from what *Stock* or *Fund* they draw; and what Kind or Species of Underſtanding they poſſeſs. For the Underſtanding here muſt have its Mark, its characteriſtick Note, by which it may be diſtinguiſh'd. It muſt be *ſuch and ſuch an Underſtanding*; as when we ſay, *ſuch or ſuch a Face*: ſince Nature has characteriz'd Tempers and Minds as peculiarly as Faces. And for an Artiſt who draws naturally, it is not enough to ſhew us merely Faces which may be call'd *Men's*: Every Face muſt be a *certain Man's*. Sect. 3.

Part I. Now as a Painter who draws Battels or other Actions of *Christians*, *Turks*, *Indians*, or any distinct and peculiar People, must of necessity draw the several Figures of his Piece in their proper and real Proportions, Gestures, Habits, Arms, or at least with as fair Resemblance as possible; so in the same manner that Writer, whoever he be, among us Moderns, who shall venture to bring his Fellow-Moderns into *Dialogue*, must introduce 'em in their proper Manners, Genius, Behaviour and Humour. And this is the *Mirrour* or *Looking-Glass* above describ'd.

For instance, a Dialogue, we will suppose, is fram'd, after the manner of our antient Authors. In it, a poor Philosopher, of a mean Figure, accosts one of the powerfullest, wittiest, handsomest, and richest Noblemen of the time, as he is walking leisurely towards the Temple. "You are going "then, says he (calling him by his plain "Name) to pay your Devotions yonder at "the Temple? I am so. But with "an Air methinks, as if some Thought "perplex'd you. What is there in such "a Case that shou'd perplex one? The "Thought perhaps of your Petitions, and "the Consideration what Vows you had "best offer to the Deity. Is that so diffi-"cult? Can any one be so foolish as to

"ask

" ask what is not for his *Good?* Not, if Sect. 3.
" he knows what his *Good* is. Who can
" miſtake it, that has common Senſe,
" and knows the difference between Pro-
" ſperity and Adverſity? 'Tis *Proſpe-*
" *rity* therefore you wou'd pray for.
" Undoubtedly. For inſtance, that
" Abſolute Sovereign, who commands all
" things by virtue of his immenſe Trea-
" ſures, and governs by his ſole Will and
" Pleaſure, him you think *proſperous*, and
" his State *happy*." ———

Whilſt I am copying this (for 'tis but a borrow'd Sketch from one of thoſe Originals before-mention'd) I ſee a thouſand Ridicules ariſing from the Manner, the Circumſtances and Action it ſelf, compar'd with modern Breeding and Civility. ——Let us therefore mend the Matter, if poſſible, and introduce the ſame Philoſopher, addreſſing himſelf in a more obſequious manner, to *his Grace*, *his Excellence* or *his Honour*; without failing in the leaſt tittle of the Ceremonial. Or let us put the Caſe more favourably ſtill for our *Man of Letters*. Let us ſuppoſe him to be *incognito*, without the leaſt appearance of a Character, which in our Age is ſo little recommending. Let his Garb and Action be of the more modiſh ſort, in order to introduce him better, and gain him Audience. And

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Part I. with these Advantages and Precautions, imagine still in what manner he must accost this Pageant of State, if at any time he finds him at leisure, walking in the Fields alone, and without his Equipage. Consider how many Bows, and simpering Faces! how many Preludes, Excuses, Compliments! —— Now put *Compliments*, put *Ceremony* into a *Dialogue*, and see what the Effect will be!

This is the plain *Dilemma* against that antient manner of Writing, which we can neither well imitate, nor translate; whatever Pleasure or Profit we may find in reading those Originals. For what shall we do in such a case? What if the Fancy takes us, and we resolve to try the Experiment in modern Subjects? See the Consequence! —— If we avoid Ceremony, we are unnatural: if we use it, and appear as we naturally are, as we salute, and meet, and treat one another; we hate the Sight. —— What's this but *hating our own Faces?* Is it the *Painter's* Fault? Shou'd he paint falsly, or affectedly; mix Modern with Antient, join Shapes preposterously, and betray his Art? If not; what Medium is there? What remains for him, but to throw away the Pencil? — No more designing after the Life: no more *Mirrour-Writing*, or personal Representation, of any kind whatever.

Thus

Thus *Dialogue* is at an end. The Antients cou'd ſee their own Faces; but we can't. And why this? Why, but becauſe we have leſs Beauty? For ſo our Looking-Glaſs can inform us. —Ugly Inſtrument! And for this reaſon to be hated. —Our Commerce and manner of Converſation, which we think the politeſt in the World, is ſuch, it ſeems, as we our ſelves can't bear to ſee repreſented to the Life. 'Tis the ſame here, as in our real Portraitures, particularly thoſe at full Length, where the poor Pencil-man is put to a thouſand ſhifts, whilſt he ſtrives to dreſs us in affected Habits, ſuch as we never wore; becauſe ſhou'd he paint us in thoſe we really wear, they wou'd make the Piece to be ſo much more ridiculous, as it was more natural, and reſembling. Sect. 3.

Thus much for *Antiquity*, and thoſe Rules of Art, thoſe *Philoſophical Sea-Cards* by which the adventuring Genius's of the times were won't to ſteer their Courſes, and govern their impetuous Muſe. Theſe were the CHARTÆ of our Maſter-Poet, and theſe the Pieces of Art, the *Mirrours*, the *Exemplars* ever to be plac'd before our Eyes.

——*Vos Exemplaria Græca,*
Nocturna verſate manu, verſate diurna.

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Part I. And thus Poetry and the *Writer's* Art, as in many respects it resembles the *Statuary's* and the *Painter's*, so in this more particularly, that it has its original *Draughts* and *Models* for Study and Practice: not for Ostentation, to be shown abroad, or copy'd for Publick View. These are the antient *Busts*; the *Trunks* of Statues; the Pieces of *Anatomy*; the masterly rough *Drawings* which are kept within; as the secret Learning, the Mystery, and Fundamental Knowledg of the Art. There is this essential difference however between the Artists of each kind; that they who design merely after *Bodys*, and form the Graces of this sort, can never, with all their Accuracy, or Correctness of Design, be able to reform themselves, or grow a jot more shapely in their Persons. But for those Artists who copy from another Life, who study the Graces and Perfections of Minds, and are real Masters of those Rules which constitute this latter Science, 'tis impossible they shou'd fail of being themselves improv'd, and amended in their *better Part*.

I must confess there is hardly any where to be found a more insipid Race of Mortals, than those whom we Moderns are contented to call *Poets*, for having attain'd the chiming

ming Faculty of a Language, with an in- Sect. 3.
judicious random use of Wit and Fancy. But for the Man, who truly and in a just sense deserves the Name of *Poet*, and who as a real Master or Architect in the kind, can describe both *Men* and *Manners*, and give to an *Action* its just Body and Proportions; he will be found, if I mistake not, a very different Creature. Such a *Poet* is indeed a second *Maker*: a just PROMETHEUS, under JOVE. Like that Sovereign Artist or universal Plastick Nature, he forms *a Whole*, coherent and proportion'd in it self, with due Subjection and Subordinacy of constituent Parts. He notes the Boundarys of the Passions, and knows their exact *Tones* and *Measures*; by which he justly represents them, marks *the Sublime* of Sentiments and Actions, and distinguishes *the Beautiful* from *the Deform'd*, *the Amiable* from *the Odious*. The Moral Artist, who can thus imitate the Creator, and is thus knowing in the inward Form and Structure of his Fellow-Creatures, will hardly, I presume, be found unknowing in *Himself*, or at a loss in those Numbers which make the Harmony of a Mind. For *Knavery* is mere *Dissonance* and *Disproportion*. And tho Villains may have strong *Tones* and natural Capacitys of Action; 'tis impossible that true

Part I. *Judgment* and *Ingenuity* shou'd reside, where *Harmony* and *Honesty* have no being.

But having enter'd thus seriously into the Concerns of *Authors*, and shewn their chief Foundation and Strength, their preparatory Discipline, and qualifying Method of *Self-Examination*; 'tis fit, e'er we disclose this *Mystery* any further, we shou'd consider of the Advantages or Disadvantages our Authors may possibly meet with, *from abroad*: and how far their Genius may be depress'd or rais'd by any external Causes, arising from the Humour or Judgment of the *World*.

Whatever it be that influences in this respect, must proceed either from the GRANDEES and *Men in Power*, the CRITICKS and *Men of Art*, or *the* PEOPLE themselves, *the common Audience*, and *mere Vulgar*. We shall begin therefore with the *Grandees*, and pretended Masters of the World; taking the Liberty, in favour of Authors, to bestow some *Advice* also on these high Persons; if possibly they are dispos'd to receive it in such a familiar way as this.

PART

PART II.

SECT. I.

AS usual as it is with Mankind to act absolutely by Will and Pleasure, without regard to Counsel, or the rigid Method of Rule and Precept; it must be acknowledg'd nevertheless, that the good and laudable Custom of *asking Advice*, is still upheld, and kept in fashion, as a matter of fair Repute, and honourable Appearance: Insomuch that even Monarchs, and absolute Princes themselves, disdain not, we see, to make profession of the Practice.

'Tis, I presume, on this account, that the Royal Persons are pleas'd, on publick Occasions, to make use of the noted Stile of We and Us. Not that they are supposd to have any *Converse with Themselves*, as being endow'd with the Privilege of becoming *Plural*, and enlarging their Capacity,

in

Part II. in the manner above deſcrib'd. Single and abſolute Perſons in Government, I'm ſenſible, can hardly be conſider'd as any other than *ſingle* and *abſolute* in Morals. They have no *Inmate*-Controuler to cavil with 'em, or diſpute their Pleaſure. Nor have they, from any Practice *abroad*, been able at any time to learn the way of being free and familiar with themſelves, *at home*. INCLINATION and WILL have as little Check in one place as another. The World, which ſerves as a Tutor to Perſons of an inferior rank, is ſubmiſſive to ſuch as theſe; who from their earlieſt days are us'd to ſee even their *Inſtructors* bend before 'em, and hear every thing applauded which they themſelves perform.

For fear therefore, leſt their Humour merely, or the Caprice of ſome Favourite ſhou'd be preſum'd to influence 'em, when they come to years of princely Diſcretion, and are advanc'd to the Helm of Government; it has been eſteem'd a neceſſary Decency to ſummon certain *Adviſers by Profeſſion*, to aſſiſt as Attendants to the *ſingle Perſon*, and be join'd with him in his written Edicts, Proclamations, Letters-Patents, and other Inſtruments of Regal Power. For this uſe *Privy-Counſellors* have been erected; who being Perſons of conſiderable

Figure

Figure and wise Aspect, cannot be suppos'd to stand as Statues or mere Cyphers in the Government, and leave the Royal Acts erroneously and falsly describ'd to us, in the Plural Number; when at the bottom a *single Will* or *Fancy* was the sole Spring and Motive. Sect. 1.

Foreign Princes indeed have most of 'em that unhappy Prerogative of acting *unadvisedly* and *wilfully* in their national Affairs: But 'tis known to be far otherwise with the legal and just Princes of our Island. They are surrounded with the best of *Counsellors*, the LAWS. They administer Civil Affairs by Legal Officers, who have the Direction of their Publick Will and Conscience; and they annually receive *Advice* and *Aid*, in the most effectual manner, from their good People. To this wise Genius of our Constitution we may be justly said to owe our wisest and best Princes; whose High Birth or Royal Education cou'd not alone be suppos'd to have given 'em that happy Turn: since by experience we find, that those very Princes, from whose wise Conduct the World abroad, as well as We at home, have reap'd the greatest Advantages, were such as had the most controverted Titles; and such as in their youth had stood in the remoter

Prospects

Part II. Prospects of regal Power, and liv'd the nearest to a private Life.

Other Princes we have had, who tho difficult perhaps in receiving Counsel, have been eminent in the Practice of applying it to others. They have listed themselves *Advisers* in form, and by publishing their admonitory Works, have brought themselves into the number of those, whom in this Treatise we have presum'd to criticize. But our Criticism being withal an Apology for *Authors*, and a Defence of the *literate* Tribe; it cannot be thought amiss in us, to join the Royal with the Plebeian Penmen, in this common Cause.

'Twou'd be a hard Case indeed, shou'd the Princes of our Nation refuse to countenance the industrious Race of *Authors*; since their Royal Ancestors, and Predecessors, have had such Honour deriv'd to 'em from this Profession. 'Tis to this they owe that bright Jewel of their Crown, purchas'd by a warlike Prince; who having assum'd the *Author*, and essay'd his Strength in the *polemick* Writings of the School-Divines, thought it an Honour on this account to retain the Title of DEFENDER OF THE FAITH.

Another Prince, of a more pacifick Nature and fluent Thought, submitting *Arms* and martial

martial Discipline to *the Gown*; and confi- Sect. 1.
ding in his princely Science and profound
Learning, made his Stile and Speech to be the
Nerve and Sinew of his Government. He
gave us his Works full of wise Exhorta-
tion and *Advice* to his Royal Son, as well
as of Instruction to his good People; who
cou'd not but admire their *Author*-Sove-
reign, thus studious and contemplative in
their behalf. 'Twas then, one might have
seen our Nation growing young and docile,
with that Simplicity of Heart, which qua-
lify'd 'em to profit like a *Scholar*-People
under their Royal *Preceptor*. For with a-
bundant Eloquence he graciously gave Les-
sons to his Parliament, tutor'd his Mini-
sters, and edify'd the greatest Church-men
and Divines themselves; by whose Suffrage
he obtain'd the highest Appellations that
cou'd be merited by the acutest Wit, and
truest Understanding. From hence the *Bri-
tish* Nations were taught to own in common
a SOLOMON for their joint-Sovereign, the
Founder of their late compleated Union.
Nor can it be doubted that the pious Trea-
tise of *Self-Discourse* ascrib'd to the succee-
ding Monarch, contributed in a great mea-
sure to his glorious and never-fading Titles
of SAINT, and MARTYR.

However

Part II. However it be, I wou'd not willingly take upon me to recommend this *Author-Character* to our future Princes. Whatever Crowns or Laurels their renown'd Predeceſſors may have gather'd in this Field of Honour; I ſhou'd think that, for the future, the ſpeculative Province might more properly be committed to private Heads. 'Twou'd be a ſufficient Encouragement to the Learned World, and a ſure Earneſt of the Increaſe and flouriſhing of Letters in our Nation, if its Sovereigns wou'd be contented to be the Patrons of Wit, and vouchſafe to look graciouſly on the ingenious Pupils of Art. Or were it the Cuſtom of their Prime-Miniſters, to have any ſuch regard; it wou'd of it ſelf be ſufficient to change the Face of Affairs. A ſmall degree of Favour wou'd inſure the Fortunes of a diſtreſs'd and ruinous Tribe, whoſe forlorn Condition has help'd to draw Diſgrace upon *Arts* and *Sciences*, and kept 'em far off from that Politeneſs and Beauty, in which they wou'd ſoon appear, if the aſpiring Genius of our Nation were forwarded by the leaſt Care or Culture.

There ſhou'd not, one wou'd think, be any need of Courtſhip or Perſuaſion to engage our *Grandees* in the Patronage of Arts and Letters. For in our Nation, upon the foot

foot Things ſtand, and as they are likely to Sect. 1.
continue; 'tis not difficult to foreſee that Improvements will be made in every Art and Science. The MUSES will have their Turn; and with or without their MÆCENAS's will grow in Credit and Eſteem; as they arrive to greater Perfection, and excel in every kind. There will ariſe ſuch *Spirits* as wou'd have credited their Court-Patrons, had they found any ſo wiſe as to have ſought 'em out betimes, and contributed to their riſing Greatneſs.

'Tis ſcarce a quarter of an Age ſince ſuch a happy Ballance of Power was ſettled between our Prince and People, as has firmly ſecur'd our hitherto precarious Libertys, and remov'd from us the Fear of Civil Commotions, Wars and Violence, either on account of Religion and Worſhip, the Property of the Subject, or the contending Titles of the Crown. But as the greateſt Advantages of this World are not to be bought at eaſy Prices; we are ſtill at this moment expending both our Blood and Treaſure, to ſecure to our ſelves this ineſtimable Purchaſe of our *Free Government* and *National Conſtitution*. And as happy as we are in this Eſtabliſhment at home; we are ſtill held in a perpetual Alarm by the Aſpect of Affairs abroad, and by the Ter-

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Part II. ror of that Power, which e'er Mankind had well recover'd the Misery of those barbarous Ages consequent to the *Roman* Yoke, has again threaten'd the World with a Universal Monarchy, and a new Abyss of Ignorance and Superstition.

The BRITISH MUSES, in this Dinn of Arms, may well lie abject and obscure; especially being as yet in their mere Infant-State. They have hitherto scarce arriv'd to any thing of Shapeliness or Person. They lisp as in their Cradles: and their stammering Tongues, which nothing but their Youth and Rawness can excuse, have hitherto spoken in wretched Pun and Quibble. Our *Dramatick* SHAKESPEAR, our FLETCHER, JOHNSON, and our *Epick* MILTON preserve this Stile. And even a latter Race, scarce free of this Infirmity, and aiming at a false *Sublime*, with crouded *Simile*, and *mix'd Metaphor* (the Hobby-Horse, and Rattle of the MUSES) entertain our raw Fancy, and unpractis'd Ear; which has not as yet had leisure to form it self, and become truly *musical*.

But those reverend *Bards*, rude as they were, according to their Time and Age, have provided us however with the richest Oar. To their eternal Honour they have withal been the first of EUROPEANS, who since

since the GOTHICK *Model* of Poetry, attempted to throw off the horrid Discord of jingling Rhyme. They have asserted antient *Poetick Liberty*, and have happily broken the Ice for those who are to follow 'em; and who treading in their Footsteps, may at leisure polish our Language, lead our Ear to finer Pleasure, and find out the true *Rhythmus*, and harmonious Numbers, which alone can satisfy a just Judgment, and *Muse-like* Apprehension. Sect. 1.

'Tis evident, our natural Genius shines above that neighbouring Nation, of whom, however, it must be confess'd, that with truer Pains and Industry, they have sought *Politeness*, and study'd to give the MUSES their due Body and Proportion, as well as the natural Ornaments of Correctness, Chastity and Grace of Stile. From the plain Model of the Antients they have rais'd a noble *Satyrist*. In the *Epick* Kind their Attempts have been less successful. In the *Dramatick* they have been so happy as to raise their Stage to as great Perfection, as the Genius of their Nation will permit. But the high Spirit of *Tragedy* can ill subsist where the *Spirit of Liberty* is wanting. The Genius of this Poetry consists in the lively Representation of the Disorders and Misery of *the Great*; to the

Part II. end that those of *a lower Condition* may be taught the better to content themselves with Privacy, enjoy their safer State, and prize the Equality and Justice of their *Guardian* LAWS. If this be found agreeable to the just *Tragick Model*, which the Antients have deliver'd to us; 'twill easily be conceiv'd how little proportion'd it is to the Capacity or Taste of those, who in a long Series of Degrees, from the lowest Peasant to the high Slave of Royal Blood, are taught to idolize the next in Power above 'em, and think nothing so adorable as that unlimited Greatness, and Tyrannick Power, which is rais'd at *their own* Expence, and exercis'd over *themselves*.

'Tis easy to apprehend the Advantages of our BRITAIN in this particular; and what effect its establish'd Liberty will produce in every thing that relates to *Art*; when *Peace* returns to us on these happy Terms. 'Twas the Fate of ROME to have scarce an intermediate Age, or single Period of Time, between the Rise of Arts and Fall of Liberty. No sooner had that Nation begun to lose the Roughness and Barbarity of their Manners, and learn of GREECE to form their *Heroes*, their *Orators* and *Poets* on a right Model, than by their unjust attempt upon the Liberty of the World, they justly

justly lost their own. With their Liberty they lost not only their Force of Eloquence, but even their Stile and Language it self. The *Poets* who afterwards arose amongst them, were mere unnatural and forc'd Plants. Their *Two* most accomplish'd, who came last, and clos'd the Scene, were such as had seen the Days of Liberty, and felt the sad Effects of its Departure. Nor had these been brought in play, but by the Friendship of the fam'd MECENAS, who turn'd a Prince naturally cruel and barbarous to the Love and Courtship of the MUSES. These *Tutoresses* form'd in him a new Nature. They taught him how to charm Mankind. They were more to him than his Arms or military Virtue; and, more than *Fortune* her self, assisted him in his Greatness, and made his usurp'd Dominion so enchanting to the World, that it cou'd see without regret its Chains of Bondage firmly riveted. The corrupting Sweets of such a poisonous Government were not long-liv'd. The Bitter soon succeeded. And, in the issue, the World was forc'd to bear with Patience those natural and genuine Tyrants, who succeeded to this specious Machine of Arbitrary and Universal Power. Sect. 1.

And now that I am fall'n unawares into such profound Reflections on the Periods of

Part II. Government, and the flouriſhing and decay of Liberty and Letters; I can't be contented to conſider merely of the Enchantment which wrought ſo powerfully upon Mankind, when firſt this Univerſal Monarchy was eſtabliſh'd. I muſt wonder ſtill more, when I conſider how after the extinction of this CÆSARIAN and CLAUDIAN Family, and a ſhort interval of Princes rais'd and deſtroy'd with much Diſorder and publick Ruin, the ROMANS ſhou'd regain their periſhing Dominion, and retrieve their ſinking State, by an after-Race of wiſe and able Princes ſucceſſively adopted, and taken from a private State to rule the Empire of the World. They were Men who not only poſſeſs'd the military Virtues, and ſupported that ſort of Diſcipline in the higheſt degree; but as they ſought the Intereſt of the World, they did what was in their Power to reſtore *Liberty*, and raiſe again the periſhing *Arts*, and decay'd *Virtue* of Mankind. But the Seaſon was now paſt! The fatal Form of Government was become too natural: And the World, which had bent under it and was become ſlaviſh and dependent, had neither Power nor Will to help it ſelf. The only Deliverance it cou'd expect, was from the mercileſs hands of the *Barbarians*, and a total Diſſolution of that enormous Empire

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and Deſpotick Power, which the beſt Hands Sect. 1.
cou'd not preſerve from being deſtructive to human Nature. For even *Barbarity* and *Gothicism* were already enter'd into Arts, e'er the Savages had made any Impreſſion on the Empire. All that a fortuitous and almoſt miraculous Succeſſion of good Princes cou'd avail, towards the Support of Arts and Sciences, was no more than to preſerve during their own time thoſe periſhing Remains, which for a while with difficulty ſubſiſted after the Decline of *Liberty*. Not a Statue, not a Medal, not a tolerable Piece of Architecture cou'd ſhew it ſelf afterwards. Philoſophy, Wit and Learning, in which ſome of thoſe good Princes had themſelves been ſo renown'd, fell with them, and Ignorance and Darkneſs overſpread the World, and fitted it for the *Chaos* and Ruin which enſu'd.

We are now in an Age when LIBERTY is once again in its Aſcendant. And we are our ſelves the happy Nation, who not only enjoy it at home, but by our Greatneſs and Power give Life and Vigour to it abroad; and are the Head and Chief of the EUROPEAN *League*, founded on this *common Cauſe*. Nor is it to be fear'd that we ſhou'd loſe this noble Ardour, or faint under the glorious Toil; tho, like antient

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Part II. Greece, we shou'd for successive Ages be contending with a foreign Power, and endeavouring to reduce the Exorbitancy of a *Grand Monarch*. 'Tis with us at present, as with that glorious People in those early Days, when they wanted only repose from Arms to apply themselves to the Improvement of Arts and Studys. We need no ambitious Monarch to be allur'd by hope of Fame or secret views of Power, to give Pensions abroad, as well as at home, and purchase Flattery from every Profession and Science. We have a better Fund within our selves, and shall without such Assistance be able to excel, by our own Virtue and Emulation.

Well it wou'd be indeed, and much to the Honour of our *Nobles* and *Princes*, wou'd they freely help in this Affair; and by a judicious Application of their Bounty, facilitate this happy Birth, of which I have ventur'd to speak in a prophetick Stile. 'Twou'd be of no small advantage to 'em during their Life; and wou'd more than all their other Labours procure 'em an immortal Memory. For they must remember that their Fame is in the hands of *Penmen*; and that the greatest Actions lose their Force, and perish in the custody of unable and mean Writers.

Let a Nation remain ever so rude or barbarous, it must have its *Poets*, *Rhapsoders*, *Historiographers*, *Antiquarys* of some kind or other, whose business it will be to recount its remarkable Transactions, and record the Atchievements of its *Civil* and *Military* Heroes. And tho *the Military Kind* may happen to be the furthest remov'd from any acquaintance with *Letters*, or the MUSES; they are yet, in reality, the most interested in the Cause and Party of these *Remembrancers*: The greatest share of Fame and Admiration falls naturally on the *serv'd* Worthys. The Great *in Council* are second in the MUSES Favour. But if worthy Poetick *Genius*'s are not found, nor able Penmen rais'd, to rehearse the Lives, and celebrate the high Actions of great Men, they must be traduc'd by such *Recorders* as Chance presents. We have few modern Heroes, who like XENOPHON or CÆSAR can write their own *Commentarys*. And the raw *Memoire*-Writings and unform'd Pieces of modern Statesmen, full of their interested and private Views, will in another Age be of little service to support their Memory or Name; since already the World begins to sicken with the Kind. 'Tis the learn'd, the able, and disinterested *Historian*, who takes place at last. And when the signal *Poet*, Sect. I.

Part II. or *Herald of Fame* is once heard, the inferior Trumpets ſink in Silence and Oblivion.

But ſuppoſing it were poſſible for the *Hero*, or *Stateſman*, to be abſolutely unconcern'd for his Memory, or what came after him; yet for the preſent merely, and during his own time, it muſt be of Importance to him to ſtand fair with the Men of Letters and Ingenuity, and to have the Character and Repute of being favourable to their Art. Be the illuſtrious Perſon ever ſo high or awful in his Station; he muſt have Deſcriptions made of him, in Verſe, and Proſe, under feign'd, or real Appellations. If he be omitted in ſound *Ode*, or lofty *Epick*; he muſt be ſung at leaſt in *Doggrel* and plain *Ballad*. The People will needs have his *Effigies*; tho they ſee his Perſon ever ſo rarely: And if he refuſes to ſit to the good Painter, there are others who, to oblige the Publick, will take the Deſign in hand. We ſhall take up with what preſents; and rather than be without the illuſtrious Phyſiognomy of our great Man, ſhall be contented to ſee him portraitur'd by the Artiſt who ſerves to illuſtrate Prodigys in *Fairs*, and adorn heroick *Sign-poſts*. The ill Paint of this kind cannot, it's true, diſgrace his Excellence; whoſe Privilege it is, in common with the

Royal

Royal Iſſue, to be rais'd to this degree of Honour, and to invite the Paſſenger or Traveller by his ſignal Repreſentative. 'Tis ſuppos'd in this Caſe, that there are better Pictures current of the Hero; and that ſuch as theſe, are no true or favourable Repreſentations. But in another ſort of Limning there is great danger leſt the Hand ſhou'd diſgrace the Subject. Vile *Encomiums*, and wretched *Panegyricks* are the worſt of *Satyrs:* And when ſordid and low Genius's make their Court ſucceſsfully in one way, the Generous and Able are apteſt to revenge it in another. Sect. I.

All things conſider'd, as to the Intereſt of our *Potentates* and GRANDEES, they appear to have only this Choice left 'em; either wholly, if poſſible, to ſuppreſs *Letters*; or give a helping hand towards their Support. Wherever the *Author*-Practice and *Liberty of the Pen* has in the leaſt prevail'd, the Governors of the State muſt be either conſiderable Gainers, or Sufferers, by its means. So that 'twou'd become them either, by a right *Turkiſh* Policy, to ſtrike directly at the *Profeſſion*, and overthrow the very *Art* and *Myſtery* it ſelf, or with Alacrity to ſupport and incourage it, in the right manner, by a generous and *impartial* regard to Merit. To act narrowly, or by halves;

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Part II. halves; or with Indifference, and Coolneſs; or fantaſtically and by Humour merely; will ſcarce be found to turn to their account. They muſt do Juſtice; that Juſtice may be done them. 'Twill be in vain for our ALEXANDERS to give order that none but a LYSIPPUS ſhou'd make their Statue, nor any beſides an APELLES ſhou'd draw their Picture. Inſolent Intruders will do themſelves the Honour to practiſe on the Features of theſe Heroes. And a vile CHÆRILUS, after all, ſhall with their own Conſent perhaps, ſupply the room of a deſerving and noble Artiſt.

In a Government where *the People* are Sharers in Power, but no Diſtributers or Diſpenſers of Rewards, they expect it of their *Princes* and *great Men*, that they ſhou'd ſupply the generous Part; and beſtow Honour and Advantages on thoſe from whom the Nation it ſelf may receive Honour and Advantage. 'Tis expected that they who are high and eminent in the *State*, ſhou'd not only provide for its neceſſary Safety and Subſiſtence, but omit nothing that may contribute to its Dignity and Honour. The *Arts* and *Sciences* muſt not be left *Patron-leſs*. The Publick it ſelf will join with the good Wits, in the reſentment of ſuch a Neglect. 'Tis no ſmall advantage, even in *an Abſolute*

Govern-

Government, for a Miniſtry to have *Wit* on Sect. I.
their ſide, and gain the Men of Merit in this kind to be their Friends. And in thoſe *States* where ambitious Leaders often contend for the Supreme Authority, 'tis no ſmall advantage to their ill Cauſe, when they can obtain a Name and Intereſt with the Men of Letters. The good Emperor TRAJAN, tho himſelf no mighty Scholar, had his due as well as an AUGUSTUS; and was as highly celebrated for his Munificence, and juſt Encouragement of every Art and Virtue. And CÆSAR, who cou'd write ſo well himſelf, and maintain'd his Cauſe by Wit as well as Arms, knew what it was to have even a CATULLUS his Enemy; and tho laſh'd ſo often in his Lampoons, contin-nu'd to forgive and court him. The Traitor knew the Importance of this *Mildneſs*. May none who have the ſame Deſigns, underſtand ſo well the Advantages of ſuch a Conduct! I wou'd have requir'd but this one Defect in CÆSAR's Generoſity, to have been ſecure of his never riſing to Greatneſs, or enſlaving his native Country. Let him but have ſhewn a Ruggedneſs and Auſterity towards free Ge-nius's, or a Neglect or Contempt towards Men of Wit; let him have truſted to his *Arms*, and declar'd againſt *Arts* and *Letters*; and he wou'd have prov'd a ſecond MARIUS, or

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Part II. a CATILINE of meaner Fame, and Character.

'Tis, I know, the Imagination of ſome who are call'd *Great Men*, that in regard of their high Stations they may be eſteem'd to pay a ſufficient Tribute to Letters, and diſcharge themſelves as to their own part in particular, if they chuſe indifferently any Subject for their Bounty, and are pleas'd to confer their Favour either on ſome one Pretender to Art, or promiſcuouſly to ſuch of the Tribe of Writers, whoſe chief Ability has lain in making their Court well, and obtaining to be introduc'd to their Acquaintance. This they think, is ſufficient to inſtal them *Patrons of Wit* and Maſters of the *literate Order*. But this Method will of any other the leaſt ſerve their Intereſt or Deſign. The ill placing of Rewards is a double Injury to Merit; and in every Cauſe or Intereſt, paſſes for worſe than mere Indifference or Neutrality. There can be no Excuſe for making an ill Choice. Merit in every kind is eaſily diſcover'd when ſought. The Publick it ſelf fails not to give ſufficient Indication; and points out thoſe *Genius's* who want only Countenance and Encouragement to become conſiderable. An ingenious Man never ſtarves unknown: and *Great Men* muſt wink hard, or 'twou'd be impoſſible

impossible for 'em to miss such advantageous Opportunitys of shewing their Generosity, and acquiring the universal Esteem, Acknowledgments, and good Wishes of the ingenious and learned part of Mankind. Sect. 2.

SECT. II.

WHAT Judgment therefore we are to form, concerning the Influence of our *Grandees* in matters of Art, and Letters, will easily be gather'd from the Reflections already made. It may appear from the very Freedom we have taken in censuring these *Men of Power*, what little reason Authors have to plead 'em as their Excuse for any Failure in the Improvement of their Art and Talent. For in a free Country, such as ours, there is not any Order or Rank of Men, more free than that of *Writers:* who if they have real Ability and Merit, can fully right themselves when injur'd; and are ready furnish'd with Means, sufficient to make themselves consider'd by the Men in highest Power.

Nor

Part II. Nor shou'd I suspect the Genius of our Writers, or charge 'em with Meanness and Insufficiency on the account of this low-spiritedness which they discover; were it not for another sort of Fear, by which they more plainly betray themselves, and seem conscious of their own Defect. The CRITICKS, it seems, are formidable to 'em. The CRITICKS are the dreadful *Specters*, the *Giants*, the *Enchanters*, who traverse and disturb 'em in their Works. These are the Persecutors, for whose sake they are ready to hide their heads; begging Rescue and Protection of all good People; and flying in particular to *the Great*, by whose Favour they hope to be defended from this merciless *examining* Race. "For what can "be more cruel than to be forc'd to submit "to the rigorous *Laws of Wit*, and write "under such severe *Judges* as are deaf to all "Courtship, and can be wrought upon by "no Insinuation or Flattery to pass by "Faults, and pardon any Transgression of "*Art*?"

To judg indeed of the Circumstances of a modern *Author*, by the Pattern of his *Prefaces*, *Dedications*, and *Introductions*, one wou'd think that when a Piece of his was in hand, there was some Conjuration forming against him, some Diabolical Powers drawing

drawing together to blaſt his Work, and croſs his generous Deſign. He therefore rouzes his Indignation, hardens his Forehead, and with many furious *Deſiances* and *Avant* SATANS! enters on his Buſineſs: not with the leaſt regard to what may juſtly be objected to him in a way of CRITICISM; but with an abſolute contempt of the *Manner* and *Art* it ſelf. Sect. 2.

Odi profanum vulgus & arceo, was in its time, no doubt, a generous *Deſiance*. The *Avant!* was natural and proper in its place; eſpecially where Religion and Virtue were the Poet's Theme. But with our Moderns the Caſe is generally the very Reverſe. And accordingly the *Deſiance* or *Avant* ſhou'd run much after this manner: "As "for you vulgar Souls, mere *Naturals*, "who know no *Art*, were never admitted "into the Temple of Wiſdom, nor ever "viſited the Sanctuarys of Wit or Learning, gather your ſelves together from "all Parts, and hearken to the Song or "Tale I am about to utter. But for you "Men of Science and Underſtanding, who "have Ears and Judgment, and can weigh "Senſe, ſcan Syllables, and meaſure Sounds: "You who by a certain *Art* diſtinguiſh "*falſe Thought* from *true*, *Correctneſs* from "*Rudeneſs*, and *Bombaſt* and *Chaos* from

"*Order*

Part II. "*Order* and *the Sublime*; Away hence! or "ſtand aloof! whilſt I practiſe upon the "Eaſineſs of thoſe mean Capacitys and "Apprehenſions, who make the moſt nu-"merous Audience, and are the only com-"petent Judges of my Labours."

'Tis ſtrange to ſee how differently the Vanity of Mankind runs, in different Times and Seaſons. 'Tis at preſent the Boaſt of almoſt every Enterprizer in the MUSE's Art, "That by his Genius alone, and a na-"tural Rapidity of Stile and Thought, he "is able to carry all before him; that he "plays with his Buſineſs, does things in "paſſing, at a venture, and in the quickeſt "period of Time." In the Days of ARTICK *Elegance*; as Works were then truly of another Form and Turn; ſo Workmen were of another Humour, and had their Vanity of a quite contrary kind. They became rather affected in endeavouring to diſcover the Pains they had taken to be correct. They were glad to inſinuate how laborioufly and with what coſt of Time they had brought the ſmalleſt Work of theirs (as perhaps a ſingle *Ode* or *Satyr*, an *Oration* or *Panegyrick*) to its perfection. When they had ſo poliſh'd their Piece, and render'd it ſo natural and eaſy, that it *ſeem'd* only a lucky Flight, a hit of Thought,

or

or flowing Vein of Humour; they were Sect. 2.
then chiefly concern'd leſt it ſhou'd *in reality* paſs for ſuch, and their Artifice remain undiſcover'd. They were willing it ſhou'd be known how ſerious their Play was; and how elaborate their Freedom and Facility: that they might ſay as the agreeable and polite Poet, glancing on himſelf,

Ludentis ſpeciem dabit & torquebitur.

And,

Ut ſibi quivis
Speret idem; ſudet multum, fruſtraque laboret
Auſus idem: tantum ſeries juncturaque pollet.

Such Accuracy of Workmanſhip requires a CRITICK's *Eye*. 'Tis loſt upon a vulgar Judgment. Nothing grieves *a real Artiſt* more than that Indifference of the Publick, which ſuffers *Work* to paſs *uncriticiz'd*. Nothing, on the other ſide, rejoices him more than the nice View and Inſpection of the accurate *Examiner* and *Judg of Work*. 'Tis the mean *Genius*, the ſlovenly Performer, who knowing nothing of *true Workmanſhip*, endeavours by the beſt outward

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Part II. Gloſs and dazling Shew, to turn the Eye from a direct and ſteddy Survey of his Piece.

What is there that an expert *Muſician* more earneſtly deſires, than to perform his Part in the preſence of thoſe who are knowing in his Art? 'Tis to *the Ear* alone, that he applys himſelf, *the critical*, the nice Ear. Let his Hearers be of what *Character* they pleaſe: Be they naturally auſtere, moroſe, or rigid; no matter, ſo they are but *Criticks*, able to cenſure, remark, and ſound every Accord and Symphony. What is there mortifys the good *Painter* more, than when amidſt his admiring Spectators there is not one preſent, who has been us'd to compare the Hands of different Maſters, or has *an Eye* to diſtinguiſh the Advantages or Defects of every Stile? Thro all the inferiour Orders of *Mechanicks*, the Rule is found to hold the ſame. In every Science, every Art, the real *Maſters* or *Proficients*, rejoice in nothing more, than in the thorow Search and Examination of their Performances, by all the Rules of Art and niceſt *Criticiſm*. Why therefore (in the Muſes Name!) is it not the ſame with our Pretenders to the Writing Art, our *Poets*, and *Proſe-Authors* in every kind? Why in this Profeſſion are we found ſuch *Critick-Haters*,

and

and indulg'd in this unlearned Averſion; unleſs it be taken for granted, that, as Wit and Learning ſtand at preſent in our Nation, we are ſtill upon the foot of *Empiricks* and *Mountebanks*? Sect. 2.

From theſe Conſiderations, I take upon me abſolutely to condemn the faſhionable and prevailing Cuſtom of inveighing againſt CRITICKS, as the common Enemys, the Peſts, and *Bouteſeus* of the Commonwealth of Wit and Letters. I aſſert, on the contrary, that they are the *Props* and *Pillars* of this Building; and that without their Encouragement and Propagation, we ſhall remain ſtill as GOTHICK *Architects* as ever.

IN the weaker and more imperfect Societys of Mankind, ſuch as thoſe compos'd of federate *Tribes*, or mixt *Colonys*, ſcarce ſettled in their new Seats, it might paſs for ſufficient good Fortune, if the People prov'd but ſo far Maſters of Language as to be able to underſtand one another, in order to confer about their Wants, and provide for their common Neceſſitys. Their expos'd and indigent State cou'd not be preſum'd to afford 'em either that full Leiſure, or eaſy Diſpoſition which was requiſite to raiſe 'em to any Curioſity of Specu-

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Part II. lation. They who were neither safe from Violence, nor secure of Plenty, were unlikely to engage in unnecessary Arts. Nor cou'd it be expected they shou'd turn their Attention towards the Numbers of their Language, and the harmonious Sounds which they accidentally emitted. But when, in process of time, the Affairs of the Society were settl'd on an easy and secure Foundation; when *Debates* and *Discourses* on these Subjects of common Interest, and publick Good, were grown familiar; and the *Speeches* of prime Men, and Leaders, were consider'd, and compar'd together; there wou'd naturally be observ'd not only a more agreeable measure of Sound, but a happier, and more easy Rangement of Thoughts, in one Speaker, than in another.

It may easily be perceiv'd from hence, that *the Goddess* PERSUASION must have been in a manner the Mother of *Poetry*, *Rhetorick*, *Musick*, and the other kindred Arts. For 'tis apparent that where chief Men, and Leaders had the strongest Interest *to persuade*; they us'd the highest Endeavours *to please*. So that in such *a State* or *Polity* as has been describ'd, not only the best Order of Thought, and Turn of Fancy, but the most soft and inviting Numbers must have been employ'd, to charm *the Publick Ear*, and

to

to incline *the Heart*, by the Agreeableneſs of Expreſſion. Sect. 2.

Almoſt all the antient *Maſters* of this ſort were ſaid to have been MUSICIANS. And *Tradition*, which ſoon grew fabulous, cou'd not better repreſent the firſt *Founders* or *Eſtabliſhers* of theſe larger Societys, than as real *Songſters*, who by the power of their Voice and Lyre, cou'd charm the wildeſt Beaſts, and draw the rude Foreſts and Rocks into the Form of faireſt Citys. Nor can it be doubted, that the ſame *Artiſts*, who ſo induſtriouſly apply'd themſelves to ſtudy the Numbers of *Speech*, muſt have made proportionable Improvements in the Study of mere Sounds and *natural Harmony*; which, of it ſelf, muſt have conſiderably contributed towards the ſoftning the rude Manners, and harſh Temper of their new People.

If therefore it ſo happen'd in theſe *free* Communitys, made by Conſent and voluntary Aſſociation, that after a while, the Power of *One*, or of *a Few*, grew prevalent over the reſt; if FORCE took place, and the Affairs of the Society were adminiſter'd without their Concurrence, by the influence of *Awe* and *Terrour*; it follow'd, that theſe pathetick Sciences and Arts of Speech were little cultivated, ſince they were of little uſe. But where PERSUASION was the

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Part II. chief means of guiding the Society; where the People were to be convinc'd before they acted; there *Elocution* became conſiderable; there *Orators* and *Bards* were heard; and the chief Genius's and *Sages* of the Nation betook themſelves to the Study of thoſe Arts by which the People were render'd more treatable in a way of Reaſon and Underſtanding, and more ſubject to be led by Men of Science and Erudition. The more theſe *Artiſts* courted the Publick, the more they inſtructed it. In ſuch *Conſtitutions* as theſe, 'twas the Intereſt of the Wiſe and Able, that the Community ſhou'd be Judges of Ability and Wiſdom. The high Eſteem of Ingenuity was what advanc'd the Ingenious to the greateſt Honours. And they who roſe by Science, and Politeneſs in the higher Arts, cou'd not but promote that *Taſte* and *Reliſh* to which they ow'd their Diſtinction and Preeminence.

Hence it is that thoſe *Arts* have been deliver'd to us in ſuch Perfection, by *Free Nations*; ſuch as from the Nature of their Government, as from a proper Soil, produc'd the generous Plants: whilſt the mighteſt Bodys, and vaſteſt Empires, govern'd by *Force*, and *a Deſpotick Power*, cou'd, after Ages of Peace and Leiſure, produce nothing but what was deform'd and barbarous of the kind.

When

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When the *perſuaſive* Arts were grown Sect. 2.
thus into Repute, and the Power of moving the Affections become the Study and Emulation of the forward *Wits* and aſpiring *Genius's* of the Times; it wou'd neceſſarily happen that many Genius's of equal Size and Strength, tho leſs covetous of publick Applauſe, of Power, or of Influence over Mankind, wou'd content themſelves with the *Contemplation* merely of theſe enchanting Arts. Theſe they wou'd the better injoy, the more they refin'd their *Taſte*, and cultivated their *Ear*. For to all Muſick there muſt be an Ear proportionable. There muſt be an Art of *Hearing* found, e'er the performing Arts can have their due Effect, or any thing exquiſite in the kind be felt or comprehended. The juſt Performers therefore in each Art, cou'd not but naturally be the moſt deſirous of improving and refining the publick Ear; which they cou'd no way ſo well effect as by the help of thoſe latter *Genius's*, who were in a manner their *Interpreters* to the People; and who by their Example taught the Publick to diſcover what was juſt and excellent in each Performance.

Hence was the Origin of CRITICKS; who, as Arts and Sciences advanc'd, cou'd not but come withal into Repute; and

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Part II. being heard with Satisfaction in their turn, were at length tempted to become *Authors*, and appear in Publick. These were honour'd with the Name of *Sophists*: A Character which in early times was highly respected. Nor did the gravest *Philosophers*, who were Censors of Manners, and CRITICKS of a higher degree, disdain to exert their *Criticism* in the inferiour Arts; especially in those relating to *Speech*, and the power of *Argument* and *Persuasion*.

When such a *Race* as this was once risen, 'twas no longer possible to impose on Mankind, by what was specious and pretending: The Publick wou'd be paid in no false Wit, or gingling Eloquence. Where the *Learned* CRITICKS were so well receiv'd, and *Philosophers* themselves disdain'd not to be of the Number; there cou'd not fail to arise *Criticks* of an inferiour Order, who wou'd subdivide the several Provinces of this Empire. *Etymologists*, *Philologists*, *Grammarians*, *Rhetoricians*, and others of considerable note, and eminent in their degree, wou'd every where appear, and vindicate the Truth and Justice of their Art, by revealing the hidden Beautys which lay in the Works of just *Performers*; and by exposing the weak Sides, false Ornaments, and affected Graces of mere *Pretenders*. Nothing that we call *Sophistry*

phistry: in Argument, or *Bombast* in Stile; Sect. 2.
nothing of the *effeminate* Kind, or of the false *Tender*, the pointed *Witticism*, the disjointed Thought, the crouded *Simile*, or the mix'd *Metaphor*, cou'd pass even on the common Ear: whilst the NOTARYS, the EXPOSITORS, and PROMPTERS above mention'd, were every where at hand, and ready to explode the *unnatural Manner*.

'Tis easy to imagine, that amidst the several Stiles and Manners of Discourse or Writing, the easiest attain'd, and earliest practis'd, was the *Miraculous*, the *Pompous*, or what we generally call the SUBLIME. *Astonishment* is of all other Passions the easiest rais'd in raw and unexperienc'd Mankind. Children in their earliest Infancy are entertain'd in this manner: And the known way of pleasing such as these, is to make 'em wonder, and lead the way for 'em in this Passion, by a feign'd Surprize at the miraculous Objects we set before 'em. The best Musick of *Barbarians* is hideous and astonishing Sounds. And the fine Sights of *Indians* are enormous Figures, various odd and glaring Colours, and whatever of that sort is amazingly beheld, with a kind of Horrour and Consternation.

In Poetry, and study'd Prose, the *astonishing* Part, or what commonly passes for *Sublime*,

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Part II. *Sublime*, is form'd by the variety of Figures, the multiplicity of Metaphors, and by quitting as much as poſſible the natural and eaſy way of Expreſſion, for that which is moſt unlike to Humanity, or ordinary Uſe. This the Prince of Criticks aſſures us to have been the Manner of the earlieſt Poets, before the Age of HOMER; or till ſuch time as this Father-Poet came into Repute, who depos'd that ſpurious Race, and gave riſe to a legitimate and genuin Kind. He retain'd only what was decent of the *figurative* or *metaphorick* Stile, introduc'd the *natural* and *ſimple*, and turn'd his thoughts towards the real Beauty of Compoſition, the Unity of Deſign, the Truth of Characters, and the juſt Imitation of Nature in each particular.

The Manner of this Father-Poet was afterwards variouſly imitated, and divided into ſeveral Shares; eſpecially when it came to be copy'd in *Dramatick*. TRAGEDY came firſt; and took what was moſt *Solemn* and *Sublime*. In this part the Poets ſucceeded ſooner than in COMEDY or the *facetious* Kind; as was natural indeed to ſuppoſe, ſince this was in reality the eaſieſt Manner of the *two*, and capable of being brought the ſooneſt to Perfection. For ſo the ſame Prince of Criticks ſufficiently informs

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forms us. And 'tis highly worth remarking, what this mighty Genius and Judg of Art, declares concerning TRAGEDY; that whatever Idea might be form'd of the utmoſt Perfection of this kind of Poem, it cou'd in Practice riſe no higher than it had been already carry'd in his time; "Having at "length (ſays he) attain'd its Ends, and "being apparently conſummate in it ſelf:" But for COMEDY, it ſeems, 'twas ſtill in hand. It had been already in ſome manner reduc'd; but, as he plainly inſinuates, it lay yet unfiniſh'd: notwithſtanding the witty Labours of an ARISTOPHANES, and the other comick Poets of the firſt Manner, who had flouriſh'd a whole Age before this Critick. As perfect as were thoſe Wits in Stile and Language; and as fertile in all the varietys and turns of Humour; yet the Truth of Characters, the Beauty of Order, and the ſimple Imitation of Nature were in a manner wholly unknown to 'em; or thro Petulancy, or Debauch of Humour, were, it ſeems, neglected and ſet aſide. A MENANDER had not as yet appear'd; who aroſe ſoon after; to accompliſh the Prophecy of our grand Maſter of Art, and conſummate *Philologiſt*. Sect. 2.

COMEDY had at this time done little more than what the antient *Parodys* had done

Part II. done before it. 'Twas of admirable use to explode the *false Sublime* of early Poets, and such as in its own Age were on every occasion ready to relapse into that vitious Manner. The good Tragedians themselves cou'd hardly escape its Lashes. The pompous Orators were its never-failing Subjects. Every thing that might be imposing, by a false Gravity or Solemnity, was forc'd to endure the Trial of this Touchstone. Manners and Characters, as well as Speech and Writings, were discuss'd with the greatest Freedom. Nothing cou'd be better fitted than this Genius of Wit, to unmask the face of things, and remove those *Larvæ* naturally form'd from the *tragick* Manner, and pompous Stile, which had preceded:

Et docuit magnumque loqui, nitique Cothurno.
SUCCESSIT *vetus his Comœdia.*———

'Twas not by chance that this *Succession* happen'd in GREECE, after the manner describ'd; but rather thro Necessity, and from the Reason and Nature of Things. For in healthy Bodys, Nature dictates Remedys of her own, and provides for the Cure of what has happen'd amiss in the Growth and Progress of a Constitution. The Affairs of this free People being in the Increase;

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Increaſe; and their Ability and Judgment every day improving, as Letters and Arts advanc'd; they cou'd not but find in themſelves a Strength of Nature, which by the help of good Ferments, and a wholeſom oppoſition of Humours, wou'd correct in one way whatever was exceſſive, or *peccant* (as Phyſicians ſay) in another. Thus the florid and over-ſanguine Humour of the *high Stile* was allay'd by ſomething of a contrary nature. The *Comick* Genius was apply'd, as a kind of *Cauſtick*, to thoſe Exuberances and *Fungus's* of the ſwoln Dialect, and magnificent manner of Speech. But after a while, even this Remedy it ſelf was found to turn into a Diſeaſe: as Medicines, we know, grow corroſive, when the fouler Matters on which they wrought are ſufficiently purg'd, and the Obſtructions remov'd. Sect. 2.

——*In vitium Libertas excidit, & Vim*
Dignam Lege regi.——

'Tis a great Error to ſuppoſe, as ſome have done, that the reſtraining this licentious manner of Wit, *by Law*, was a Violation of the Liberty of the ATHENIAN State, or an Effect merely of the Power of Foreigners; whom it little concern'd after what

Part II. what manner thoſe Citizens treated one another, in their Comedys; or what ſort of Wit they made choice of, for their ordinary Diverſions. If upon a change of Government, as during the Uſurpation of *the Thirty*, or when that Nation was humbled at any time, either by a PHILIP, an ALEXANDER, or an ANTIPATER, they had been forc'd againſt their *Wills*, to enact ſuch *Laws* as theſe; 'tis certain they wou'd have ſoon repeal'd 'em, when thoſe Terrors were remov'd (as they ſoon were) and the People reſtor'd to their former Libertys. For notwithſtanding what this Nation ſuffer'd *outwardly*, by ſeveral ſhocks receiv'd from Foreign States; notwithſtanding the Dominion and Power they loſt *abroad*, they preſerv'd the ſame Government *at home*. And how paſſionately intereſted they were in what concern'd their Diverſions and publick Spectacles; how jealous and full of Emulation in what related to their *Poetry*, *Wit*, *Muſick*, and other *Arts*, in which they excell'd all other Nations; is well known to Perſons who have any Comprehenſion of antient Manners, or been the leaſt converſant in Hiſtory.

Nothing therefore cou'd have been the Cauſe of theſe Publick *Decrees*, and of this gradual Reform in the Commonwealth of Wit,

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Wit, but the real Reform of *Taſte* and *Humour* in the Commonwealth or Government it ſelf. Inſtead of any Abridgment, 'twas in reality an Increaſe of *Liberty*, and an Enlargement of the Security of *Property*, and perſonal Safety, to provide againſt what was injurious to the good Name and Reputation of every Citizen. As this Intelligence in Life and Manners grew greater in that experienc'd People, ſo the Reliſh of Wit and Humour cou'd not but in proportion be more refin'd. Thus GREECE in general grew more and more polite; and as it advanc'd in this reſpect, was more averſe to the obſcene buffooning manner. The ATHENIANS ſtill went before the reſt, and led the way in Elegance of every kind. For even their firſt Comedy was a Refinement upon ſome irregular Attempts which had been made in that dramatick way. And the grand Critick ſhews us, that in his own time the PHALLICA, or *ſcurrilous* and *obſcene Farce*, prevail'd ſtill, and had the Countenance of the Magiſtrate, in ſome Citys of GREECE, who were behind the reſt in this Reform of Taſte and Manners. Sect. 2.

But what is yet a more undeniable Evidence of this *natural* and *gradual* Refinement of Stiles and Manners among the Antients, parti-

Part II. particularly in what concern'd their Stage, is, that this very Case of Prohibition, and Restraint, happen'd among the ROMANS themselves; where no Effects of Foreign Power, or of a Home Tyranny can be pretended. Their FESCENNIN, and ATELLAN way of Wit, was in early days prohibited, and *Laws* made against it, *for the Publick's sake*, and in regard to the Welfare of the *Community*: Such *Licentiousness* having been found in reality contrary to the just *Liberty* of the People.

Deluere cruento
Dente lacessiti: fuit intactis quoque Cura
CONDITIONE *super* COMMUNI. *Quin etiam Lex*
Panaque lata malo quæ nollet Carmine quemquam
Describi.

In defence of what I have here advanc'd, I cou'd, besides the Authority of grave Historians, and Chronologists, produce the Testimony of one of the wisest, and most serious of antient Authors; whose single Authority wou'd be acknowledg'd to have equal Force with that of many concurring Writers. He shews us, that this *first form'd Comedy* and Scheme of *ludicrous* Wit, was introduc'd

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introduc'd upon the neck of *The* SUBLIME. Sect. 2.
The Muſe was privileg'd as a ſort of *Counter-Pedagogue*, againſt the Pomp, and Formality of the more ſolemn Writers. And what is highly remarkable, our Author ſhews us, that in Philoſophy it ſelf there happen'd, almoſt at the very ſame time, a like *Succeſſion* of Wit and Humour; when in oppoſition to the ſublime Philoſopher, and afterwards to his grave Diſciple and Succeſſor in the Academy, there aroſe *a comick* Philoſophy, in the Perſon of another Maſter and Diſciples; who perſonally, as well as in their Writings, were ſet in direct oppoſition to the former: not as differing in Opinions or Maxims; but in their Stile, and Manner; in the Turn of Humour, and Method of Inſtruction.

'Tis pleaſant enough to conſider how exact the reſemblance was between the Lineage of *Philoſophy* and that of *Poetry*; as deriv'd from their *two* chief Founders, or Patriarchs; in whoſe Loins the ſeveral Races lay, as it were enclos'd. For as *the grand poetick* SIRE was, by the conſent of all Antiquity, allow'd to have furniſh'd Subject both to the *tragick*, the *comick*, and every other kind of genuine Poetry; ſo *the philoſophical* PATRIARCH, in the ſame manner, containing within himſelf the ſeveral

Part II. Genius's of Philoſophy, gave riſe to all thoſe ſeveral Manners in which that Science was deliver'd.

His Diſciple of noble Birth and lofty Genius, who aſpir'd to Poetry and Rhetorick, took the *ſublime* part, and ſhone above his other Condiſciples. He of mean Birth, and pooreſt Circumſtances, whoſe Conſtitution as well as Condition inclin'd him moſt to the *ſatyrick* way, took the reproving part, which in his better humour'd and more agreeable Succeſſor, turn'd into the *comick* kind, and went upon the Model of that antient Comedy which was then prevailing. But another noble Diſciple, whoſe Genius was towards Action, and who prov'd afterwards the greateſt Hero of his time, took the *genteeler* Part, and *ſofter* Manner. He join'd what was deepeſt and moſt ſolid in Philoſophy with what was eaſieſt and moſt refin'd in Breeding, and in the Character and Manner of a Gentleman. Nothing cou'd be remoter than his Genius was, from the ſcholaſtick, the rhetorical, or mere poetick Kind. He was as diſtant on one hand, from the ſonorous, high, and pompous Strain, as on the other hand, from the ludicrous, mimickal, or ſatyrick.

This was that natural and *ſimple* Genius of Antiquity, comprehended by ſo few, and ſo little reliſh'd by the Vulgar. This was that philoſophical MENANDER of earlier Time, whoſe Works one may wonder to ſee preſerv'd from the ſame Fate: ſince in the darker Ages thro which they paſs'd, they cou'd not but be alike neglected, on the account of their like Simplicity of Stile, and Compoſition. Sect. 2

There is, beſides the ſeveral *Manners* of Writing above deſcrib'd, another of conſiderable Authority and Weight, which had its Riſe chiefly from the critical Art it ſelf, and from the more accurate Inſpection into the Works of preceding Maſters. The grand Critick, of whom we have already ſpoken, was a Chief and Leader in this Order of Penmen. For tho the SOPHISTS of elder time had treated many Subjects *methodically*, and *in Form*; yet he was the firſt who gain'd Repute in the *methodick* Kind. As the Talent of this great Man was more towards polite Learning, and the Arts, than towards the deep and ſolid parts of Philoſophy, it happen'd that in his School there was more care taken of other Sciences, than of *Ethicks*, *Dialect*, or *Logick*; which Provinces were chiefly cultivated by the Succeſſors of the Academy and Porch.

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Part II. It has been obſerv'd of this *methodick* or *ſcholaſtick* Manner, that it naturally befitted an Author, who, tho endow'd with a comprehenſive and ſtrong Genius, was not in himſelf of a refin'd Temper, bleſs'd by the *Graces*, or favour'd by any *Muſe*; one who was not of a fruitful Imagination, but rather dry and rigid; yet withal acute and piercing, accurate and diſtinct. For the chief Nerve and Sinew of this Stile conſiſts in the clear Diviſion and Partition of the Subjects. Tho there is nothing *exalting* in the Manner, 'tis naturally powerful and *commanding*; and more than any other, ſubdues the Mind, and ſtrengthens its Determinations. 'Tis from this Genius that firm Concluſions, and ſteddy *Maxims* are beſt form'd: which if ſolidly built, and on ſure ground, are the ſhorteſt and beſt Guides towards Wiſdom, and Ability, in every kind; but if defective, or unſound, in the leaſt part, muſt of neceſſity lead us to the groſſeſt Abſurditys, and ſtiffeſt Pedantry and Conceit.

Now tho every other Stile and genuine Manner of Compoſition has its Order, and Method, as well as this which, in a peculiar ſenſe, we call *The Methodick*; yet it is this Manner alone which profeſſes Method, diſſects it ſelf in Parts, and makes, as it were, its own Anatomy. *The Sublime* can no way con-

condescend thus, or bear to be suspended in its impetuous Course. *The Comick*, or Derisory Manner, is further still from making shew of Method. 'Tis then, if ever, that it gives it self this high Air, when its Design is to expose the Manner it self, and ridicule the Formality and Sophistry so often shelter'd beneath it. *The simple* Manner, which being the strictest Imitation of Nature, shou'd of right be the compleatest, in the Distribution of its Parts, and Symmetry of its Whole, is yet so far from making any ostentation of Method, that it conceals the Artifice as much as possible: endeavouring only to express the effect of Art, under the appearance of the greatest Ease and Negligence. And even when it assumes the censuring or reproving part, it does it in the most conceal'd and gentle way. Sect. 2.

The Authors indeed of our Age are as little capable of receiving, as of giving Advice, in such a way as this: So little is the general Palat form'd, as yet, to a Taste of real SIMPLICITY. As for *the* SUBLIME, tho it be often the Subject of Criticism; it can never be the Manner, or afford the Means. The Way of *Form* and METHOD, the *didactick* or *preceptive* Manner, as it has been usually practis'd amongst us, and as our

Part II. Ears have been long accustom'd, has so little Force towards the winning our Attention, that it is apter to tire us, than the Metre of an old Ballad. We no sooner hear the *Theme* propounded, the Subject divided and subdivided (with *first of the first*, and so forth, as *Order* requires) but instantly we begin a Strife with Nature, which otherwise wou'd surprize us in the soft Fetters of Sleep; to the great Disgrace of the Orator, and Scandal of the Audience. The only Manner left, in which Criticism can have its just Force amongst us, is the *antient* COMICK; of which kind were the first *Roman* Miscellanys, or *Satyrick* Pieces: a sort of original Writing of their own, refin'd afterwards by the best Genius, and politest Poet of that Nation; who, notwithstanding, owns the Manner to have been taken from the *Greek* Comedy above-mention'd. And if our home-Wits wou'd refine upon this Pattern; they might perhaps meet with considerable Success.

In effect, we may observe, that in our own Nation, the most successful *Criticism*, or Method of Refutation, is that which borders most on the Manner of the earliest *Greek* Comedy. The highly rated burlesque Poem, written on the Subject of our Religious Controversys in the last Age, is a sufficient

ficient Token of this kind. And that justly admir'd Piece of Comick Wit, given us some time after, by an Author of the highest Quality, has furnish'd our best *Wits* in all their Controversys, even in Religion and Politicks, as well as in the Affairs of Wit and Learning, with the most effectual and entertaining Method of exposing Folly, Pedantry, false Reason, and ill Writing. And without some such tolerated manner of *Criticism* as this, how grosly we might have been impos'd on, and shou'd continue to be, for the future, by many Pieces of dogmatical Rhetorick, and pedantick Wit, may easily be apprehended by those who know any thing of the State of Letters in our Nation, or are in the least fitted to judg of the Manner of the common *Poets*, or formal *Authors* of the Times. Sect. 2.

In what Form, or Manner soever, *Criticism* may appear amongst us, or CRITICKS chuse to exert their Talent; it can become none besides the grosly superstitious, or ignorant, to be alarm'd at this *Spirit*. For if it be ill manag'd, and without Wit, it will be destroy'd by something wittier in the kind: If it be witty it self, it must of necessity advance Wit. And thus from the consideration of antient as well as modern Time, it appears that the *Cause* and *Interest*

Part II. of CRITICKS is the same with that of Wit, Learning, and good Sense.

SECT. III.

THUS we have survey'd the State of *Authors*, as they are influenc'd from without; either by the Frowns or Favour of *the Great*, or by the Applause or Censure of *the Criticks*. It remains only to consider, how the PEOPLE, or *World*, in general, stand affected towards our modern Penmen; and what occasion these Adventurers may have of Complaint, or Boast, from their Encounter with the PUBLICK.

There is nothing more certain, than that a real *Genius*, and thorow *Artist*, in whatever kind, can never but with the greatest Unwillingness and Shame be induc'd to act below his Character, and for mere Interest's sake, be prevail'd with, to prostitute his *Art* or *Science*, by performing contrary to its known Rules. Whoever has heard any thing of the Lives of famous *Statuarys*, *Architects*, or *Painters*, will call to mind many Instances of this nature. Or whoever has made any acquaintance with the better sort of *Mechanicks*, such as are real

Lovers

Lovers of their Art, and *Maſters* in it, Sect. 3.
muſt have obſerv'd their natural Fidelity in this reſpect. Be they ever ſo idle, diſſolute, or debauch'd; How regardleſs ſoever of other Rules; they abhor any Tranſgreſſion *in their Art*, and wou'd chuſe to loſe Cuſtomers and ſtarve, rather than by a baſe Compliance with *the* WORLD, to act contrary to what they call the *Juſtneſs* and *Truth of Work*.

"Sir, (ſays a poor Fellow of this kind, to his rich Cuſtomer) "You are miſtaken "in coming to me, for ſuch a piece of "Work. Let who will make it for you, "I know it to be *Wrong*. Whatever I have "made hitherto, has been *true Work*. And "neither for your ſake or any body's elſe, "ſhall I put my Hand to any other."

This is Virtue! *real Virtue*, and Love of *Truth*; independent of *Opinion*, and above *the* WORLD. This Diſpoſition transfer'd to the whole of *Life*, perfects a Character, and makes that *Probity* and *Worth* which the Learn'd are at ſuch a loſs ſometimes to explain. For is there not *a Workmanſhip* and *a Truth* in ACTIONS? Or is *the Workmanſhip* of this kind leſs becoming, or leſs worth our notice; that we ſhou'd not in this Caſe be as ſurly at leaſt as the honeſt *Artizan*, who has no other *Philoſophy*, than what

Part II. what *Nature* and his *Trade* has taught him?

When one conſiders this Zeal and Honeſty of inferiour Artiſts, one wou'd wonder to ſee thoſe who pretend to Skill and Science in a higher kind, have ſo little regard to *Truth* and *the Perfection of their Art*. One wou'd expect it of our *Writers*, that if they had real Ability and Skill, they ſhou'd draw *the* WORLD to *them*; and not ſute *themſelves* to *the* WORLD, in its weak State. We may juſtly indeed make Allowances for the ſimplicity of thoſe early *Genius's* of our Nation, who after ſo many barbarous Ages, when Letters lay yet in their Ruins, made bold Excurſions into a vacant Field, to ſeize the Poſts of Honour, and attain the Stations which were yet unpoſſeſs'd by the Wits of their own Country. But ſince the Age is now ſo far advanc'd; Learning eſtabliſh'd; the Rules of Writing ſtated; and the Truth of Art ſo well apprehended, and every where confeſs'd and own'd; 'Tis ſtrange to ſee our *Writers* as unſhapen ſtill and monſtrous in their Works, as heretofore. There can be nothing more ridiculous than to hear our POETS, in their *Prefaces*, talk of Art and Structure; whilſt in their *Pieces* they perform as ill as ever, and with as little regard to thoſe profeſs'd *Rules of Art*, as the honeſt BARDS, their

their Predeceſſors, who had heard of no ſuch *Rules*, or at leaſt had never own'd their Juſtice or Validity. Sect. 3.

Had the early Poets of GREECE thus complimented their Nation, by complying with its firſt Reliſh and Appetite; they had not done their Countrymen ſuch Service, nor themſelves ſuch Honour as we find they did, by conforming to Truth and Nature. The generous Spirits who firſt eſſay'd the Way, had not always *the* WORLD on their ſide: but ſoon drew after 'em *the beſt Judgments*; and ſoon afterwards *the* WORLD it ſelf. They forc'd their Way into it, and by weight of Merit turn'd its Judgment on their ſide. They form'd their Audience; poliſh'd the Age; refin'd the publick Ear, and fram'd it right; that in return they might be rightly and laſtingly applauded. Nor were they diſappointed in their Hope. The Applauſe ſoon came, and was laſting; for it was ſound. They have Juſtice done them at this day. They have ſurviv'd their Nation; and live, tho in a dead Language. The more the Age is enlighten'd, the more they ſhine. Their Fame muſt laſt as long as Letters; and Poſterity will ever own their Merit.

Our modern Authors, on the contrary, are turn'd and model'd (as themſelves confeſs)

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Part II. fess) by the publick Relish, and current Humour of the Times. They regulate themselves by the irregular Fancy of the World; and frankly own they are preposterous and absurd, in order to accommodate themselves to the Genius of the Age. In our Days *the Audience* makes *the Poet*; and *the Bookseller the Author*: with what Profit to *the Publick*, or what Prospect of lasting Fame and Honour to *the Writer*, let any one who has Judgment imagine.

But tho our *Writers* charge their Faults thus freely on *the* PUBLICK; it will, I doubt, appear from many Instances, that this Practice is but mere Imposture: Since those Absurditys, which they are the apteſt to commit, are far from being delightful or entertaining. We are glad to take up with what our Language can afford us; and by a sort of *Emulation* with other Nations, are forc'd to cry up such Writers of our own as may best serve us for Comparison. But when we are out of this Spirit; it must be own'd, we are not apt to discover any great Fondness or Admiration of our Authors. Nor have we any whom by mutual Consent we make to be our *Standard*. We go to *Plays*, as to other *Shows*; and frequent the Theater, as the Booth. We read *Epicks* and *Dramaticks* as we do *Satyrs* and *Lampoons*.

For

For we muſt needs know what *Wit* as well as what *Scandal* is ſtirring. Read we muſt; let Writers be ever ſo indifferent. And this perhaps may be ſome occaſion of the Lazineſs and Negligence of our Authors; who obſerving this Neceſſity, which our Curioſity brings on us, and making an exact Calculation in the way of Trade, to know juſtly the Quality and Quantity of the publick Demand, feed us thus from hand to mouth; reſolving not to over-ſtock the Market, or be at the pains of more Correctneſs or Wit than is abſolutely neceſſary to carry on the Traffick. Sect. 3.

Our SATYR therefore is ſcurrilous, buffooning, and without Morals or Inſtruction; which is the Majeſty and Life of this kind of writing. Our ENCOMIUM or PANEGYRICK is as fulſom and diſpleaſing; by its proſtitute and abandon'd manner of Praiſe. The worthy Perſons who are the Subjects of it, may well be eſteem'd Sufferers by the Manner. And the Publick, whether it will or no, is forc'd to make untoward Reflections, when led to it by ſuch *Satyrizing Panegyriſts*. For in reality the Nerve and Sinew of modern *Panegyrick* lies in a dull kind of *Satyr*; which the Author, it's true, intends ſhou'd turn to the Advantage of his Subject; but which, if I miſtake not, will appear to have a very contrary Effect.

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Part II. The usual Method, which our *Authors* take, when they wou'd commend either a *Brother-Author*, a *Wit*, a *Hero*, a *Philosopher*, or a *Statesman*, is to look abroad to find within the narrow compass of their Learning, some eminent Names of Persons, who answer'd to these Characters in a former time. These they are sure to lash with some sharp stroke of *Satyr*. And when they have strip'd these reverend Personages of all their share of Merit, they think to clothe their Hero with the Spoils. Such is the Sterility of these *Encomiasts!* They know not how to praise, but by Detraction. If a Fair-One is to be celebrated, HELEN must in comparison be deform'd; VENUS herself degraded. That *a Modern* may be honour'd, some *Antient* must be sacrific'd. If *a Poet* is to be extoll'd; down with a HOMER or a PINDAR. If an *Orator*, or *Philosopher*; down with DEMOSTHENES, TULLY, PLATO. If *a General of our Army*; down with any *Hero* whatever of Time past. "The *Romans* knew no Discipline. The "*Grecians* never learnt the Art of War."

Were there *an Art of Writing* to be form'd upon the modern Practice; this Method we have describ'd might perhaps be stil'd *the Rule of Dispatch*, or *the* HERCULEAN *Law*; by which *Encomiasts*, with no other

other Weapon than their ſingle *Club*, may ſilence all other Fame, and place their *Hero* in the vacant Throne of Honour. I wou'd willingly however adviſe theſe *Celebrators* to be a little more moderate in the uſe of this *Club*-method. Not that I pretend to ask Quarter for *the Antients*. But for the ſake merely of thoſe *Moderns*, whom our Panegyriſts undertake to praiſe, I wou'd wiſh 'em to be a little cautious of comparing Characters. There is no need to call up a PUBLICOLA, or a SCIPIO, an ARISTIDES, or a CATO, to ſerve as Foils. Theſe were Patriots and good Generals in their time, and did their Country honeſt Service. No offence to any who at preſent do the ſame. The FABRICIUS's, the ÆMILIUS's, the CINCINNATUS's (poor Men!) may be ſuffer'd to reſt quietly: or if their Ghoſts ſhou'd, by this unlucky kind of Enchantment, be rais'd in Mockery and Contempt; they may perhaps prove troubleſom in earneſt, and caſt ſuch Reflections on our *Panegyriſts*, and their *modern Patrons*, as may be no way for the advantage of either. The well-deſerving Antients will have always a ſtrong Party among the Wiſe and Learned of every Age. And the Memory of foreign Worthys, as well as thoſe of our own Nation, will with Gratitude be che-

Sect. 3.

riſh'd

Part II. riſh'd by the nobler Spirits of Mankind. The Intereſt of *the Dead* is not ſo diſregarded, but that in caſe of violence offer'd 'em, thro partiality to *the Living*, there are Hands ready prepar'd to make ſufficient Repriſals.

'Twas in times when Flattery grew much in faſhion, that the Title of *Panegyrick* was appropriated to ſuch Pieces as contain'd only a profuſe and unlimited Praiſe of ſome ſingle Perſon. The antient *Panegyricks* were no other than merely ſuch *Writings*, as Authors of every kind recited at the ſolemn Aſſemblys of the People. They were the Exerciſes of the Wits, and Men of Letters, who as well as the Men of bodily Dexterity bore their part at the *Olympick*, and other national and *panegyrick* Games.

The BRITISH Nation, tho they have nothing of this kind ordain'd or eſtabliſh'd by their Laws, are yet by Nature wonderfully inclin'd to the ſame *panegyrick* Exerciſes. At their *Fairs*, and during the time of publick *Feſtivals*, they perform their rude *Olympicks*, and ſhew an Activity, and Addreſs, beyond any other modern People whatever. Their *Trials of Skill*, it's true, are wholly of *the Body*, not of *the Brain*. Nor is it to be wonder'd at, if being left to themſelves, and no way aſſiſted by the Laws or Magiſtrate, their bodily Exerciſes

cises retain something of the *Barbarian* Character, and shew their Manners to hold more of ROME than GREECE. The *Gladiatorian*, and other sanguinary Sports, which we allow our People, sufficiently discover what our National Taste is. And the *Baitings* and *Slaughter* of so many sorts of Creatures, tame as well as wild, for Diversion merely, may witness the extraordinary Inclination we have for *Amphitheatrical Spectacles*. Sect. 3.

I know not whether it be from this killing Disposition remark'd in us, that our *Satyrists* prove such very Slaughter-men; and even our *Panegyrick* Authors, or *Encomiasts*, delight so much in the dispatching Method above describ'd: But sure I am, that our *Dramatick* Poets stand violently affected this way; and delight to make *Havock* and *Destruction* of every kind.

'Tis alledg'd indeed by our Stage-Poets, in excuse for vile Ribaldry and other gross Irregularitys, both in the Fable and Language of their Pieces; that their Success, which depends chiefly on the Ladys, is never so fortunate, as when this *Havock* is made on Virtue and good Sense, and their Pieces are exhibited publickly in this monstrous Form. I know not how they can answer it to the Fair Sex, to speak (as they pretend)

Part II. *experimentally*, and with such nice Distinction, of their Audience. How far this Excuse may serve 'em in relation to *common Amours* and *Love-Adventures*, I will not take upon me to pronounce. But I must own, I have often wonder'd to see our *fighting* Plays become so much the Entertainment of that tender Sex.

They who have no Help from Learning to observe the wider Periods or Revolutions of Human Kind, the Alterations which happen in Manners, and the Flux and Reflux of Politeness, Wit, and Art; are apt at every turn to make the present Age their Standard, and imagine nothing barbarous or savage, but what is contrary to the Manners of their own Time. The same Gentlemen, had they flourish'd in our BRITAIN at the time when CÆSAR made his first Descent, wou'd have condemn'd, as *a whimsical Critick*, the Man who shou'd have been so bold as to censure our Deficiency of Clothing, and laugh at the blue Cheeks and party-colour'd Skins which were then in fashion with our Ancestors. Such must be the Judgment of those who are only *Criticks by Fashion*. But to a just *Naturalist* or *Humanist*, who knows the Creature MAN, and judges of his Growth and Improvement in Society, it appears evidently that we *Britis*h

tish Men were as barbarous and unciviliz'd in reſpect of the *Romans* under a CÆSAR, as the *Romans* themſelves were in reſpect of the *Grecians*, when they invaded that Nation under a MUMMIUS. Sect. 3.

The noble Wits of a Court-Education, who can go no further back into Antiquity than their Pedegree can carry 'em, are able however to call to mind the different State of Manners in ſome few Reigns paſt, when *Chivalry* was in ſuch repute. The Ladys were then Spectators not only of feign'd Combats and martial Exerciſes, but of real Duels and bloody Feats of Arms. They ſat as Umpires and Judges of the doughty Frays. Theſe were the Saint-Protectrices, to whom the Champions chiefly paid their Vows, and to whom they recommended themſelves by theſe galante Quarrels, and elegant Deciſions of Right and Juſtice. Nor is this Spirit ſo intirely loſt amongſt us, but that even at this hour the Fair Sex inſpire us ſtill with the Fancy of like Gallantrys. They are the chief Subject of many ſuch civil Turmoils, and remain ſtill the ſecret influencing Conſtellation by which we are mov'd to give and ask that *Satisfaction*, which is peculiar to the *fine Gentleman* of the Age. For thus a certain Galante of our Court expreſs'd the Caſe very natu-

rally, when being ask'd by his Friends, why one of his eſtabliſh'd Character for Courage and good Senſe, wou'd anſwer the Challenge of a Coxcomb; he confeſs'd, "That "for his *own* Sex he was in no pain about "their Judgment. But how ſhou'd he ap- "pear at Night before *the Maids of Ho-* "*nour?*"

Such is the different *Genius* of Nations; and of the ſame Nation in different Times and Seaſons. For ſo among the Antients, ſome have been known tender of the Sex to ſuch a degree, as not to ſuffer 'em to expoſe their Modeſty, by the View of Maſculine Games, or Theatrical Repreſentations of any kind whatever. Others, on the contrary, have introduc'd 'em into their Amphi-Theaters, and made 'em Sharers in the cruelleſt Spectacles.

But let our Authors or Poets complain ever ſo much of the Genius of our People, 'tis evident, we are not altogether ſo *barbarous* or *Gothick* as they pretend. We are naturally no ill Soil; and have muſical Parts which might be cultivated with great Advantage, if theſe Gentlemen wou'd uſe the Art of Maſters in their Compoſition. They have Power to work upon our better Inclinations, and may know by certain Tokens, that their *Audience* is diſpos'd

to

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to receive nobler *Subjects*, and taſte a better *Manner*, than that which, thro Indulgence to *themſelves* more than to the *World*, they are generally pleas'd to make their Choice. Sect. 3.

Beſides ſome laudable Attempts which have been made with tolerable Succeſs, of late Years, towards a juſt manner of Writing, both in the heroick and familiar Stile; we have older Proofs of a right Diſpoſition in our People towards the moral and inſtructive Way. Our old dramatick Poet may witneſs for our good Ear and manly Reliſh. Notwithſtanding his natural Rudeneſs, his unpoliſh'd Stile, his antiquated Phraſe and Wit, his want of Method and Coherence, and his Deficiency in almoſt all the Graces and Ornaments of this kind of Writing; yet by the Juſtneſs of his MORAL, the Aptneſs of many of his *Deſcriptions*, and the plain natural Turn of ſeveral of his *Characters*, he pleaſes his Audience, and often gains their Ear; without a ſingle Bribe from Luxury or Vice. That Piece of his which ſeems to have moſt affected *Engliſh* Hearts, and has perhaps been oftneſt acted of any that have come upon our Stage, is almoſt one continu'd *Moral*: a Series of deep Reflections, drawn from *one* Mouth, upon the Subject of *one* ſingle Accident and Calamity, naturally fitted to move Horrour and

Part II. Compaſſion. It may be ſaid, of this Play, if I miſtake not, that it has properly but ONE *Character* or *principal Part*. It contains no Adoration or Flattery of *the Sex*: no ranting at *the Gods*: no bluſtring *Heroiſm*: nor any thing of that curious mixture of *the Fierce* and *Tender*, which makes the hinge of modern Tragedy, and nicely varys it between the Points of *Love* and *Honour*.

Upon the whole: ſince in the two great poetick Stations, the *Epick* and *Dramatick*, we may obſerve the moral Genius ſo naturally prevalent: ſince our moſt approv'd *Heroick Poem* has neither the Softneſs of Language, nor the faſhionable Turn of Wit; but merely ſolid Thought, ſtrong Reaſoning, noble Paſſion, and a continu'd Thred of Moral Doctrine, Piety, and Virtue to recommend it; we may juſtly infer, that it is not ſo much the *publick Ear*, as the *ill Hand* and *vitious Manner* of our Poets, which needs redreſs.

AND thus, at laſt, we are return'd to our old Article of ADVICE; that main Preliminary of *Self-Study* and *inward Converſe*, which we have found ſo much wanting in the Authors of our Time. They ſhou'd add the Wiſdom of the *Heart* to the Task and Exerciſe of the *Brain*, in order to bring

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Proportion and Beauty into their Works. That their Compoſition and Vein of Writing may be natural and free, they muſt ſettle Matters, in the firſt place, with *themſelves*. And having gain'd a Maſtery *here*; they may eaſily, with the help of their *Genius*, and a right uſe of *Art*, command their *Audience*, and eſtabliſh *a good Taſte*. 'Tis *on Themſelves*, that all depends. We have conſider'd their other Subjects of Excuſe. We have acquitted the *Great Men*, their preſumptive Patrons; and left 'em to their own Diſcretion. We have prov'd the *Criticks* not only an inoffenſive, but highly uſeful Race. And for the AUDIENCE, we have found it not ſo bad as might at firſt be apprehended. Sect. 3.

It remains that we paſs Sentence on our *Authors*; after having precluded 'em their laſt Refuge. Nor do we condemn 'em on their want of *Wit* or *Fancy*; but of *Judgment* and *Correctneſs*; which can only be attain'd by thorow *Diligence*, *Study*, and impartial *Cenſure of themſelves*. 'Tis MANNERS that is wanting. 'Tis a due Sentiment of *Morals*, which alone can make us knowing in Order and Proportion; and give us the juſt Tone and Meaſure of human Paſſion.

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Part II. So much *the Poet* must necessarily borrow of the *Philosopher*, as to be Master of the *common* TOPICKS of Morality. He must at least be *speciously* honest, and *in all appearance* a Friend to Virtue, throout his Poem. The *Good* and *Wise* will abate him nothing in this kind. And *the People*, tho corrupt, are, in the main, best satisfy'd with this Conduct.

———*Speciosa* LOCIS, *morataque recte*
Fabula, nullius veneris, sine pondere & arte,
Valdius oblectat populum, meliusque moratur,
Quàm versus inopes rerum, nugaque canora.

PART

PART III.

SECT. I.

THIS esteem'd the highest Compliment which can be paid *a Writer*, on the occasion of some new Work which he has made publick, to tell him that he has undoubtedly *surpass'd* HIMSELF. And indeed when one observes how well this Compliment is receiv'd; one wou'd imagine it to contain some wonderful *Hyperbole* of Praise. For according to the Strain of modern Politeness; 'tis not an ordinary Violation of Truth, which can afford a Tribute sufficient to answer any common degree of *Merit*. Now 'tis well known that the Gentlemen whose Merit lies towards *Authorship*, are unwilling to make the least Abatement on the foot of this Ceremonial. One wou'd wonder therefore to find 'em so intirely satisfy'd with a Form of Praise,

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Part III. Praiſe, which in plain ſenſe amounts to no more than a bare Affirmative. "That they "have in ſome manner differ'd from them- "ſelves, and are become ſomewhat *worſe* "or *better*, than their common rate." For if the vileſt Writer grows viler than ordinary, or exceeds his natural pitch on either ſide, he is juſtly ſaid *to exceed*, or *go beyond himſelf*.

We find in the ſame manner, that there is no Expreſſion more generally us'd in a way of Compliment to great Men and Princes, than that plain one, which is ſo often verify'd, and may be ſafely pronounc'd for Truth, on moſt occaſions; "That they "have acted *like themſelves*, and ſutably to "their own Genius and Character." The Compliment, it muſt be own'd, ſounds well. No one ſuſpects it. For who is there that in his Imagination joins not ſomething worthy and deſerving with his *true* and native SELF; as oft as he is refer'd to it; and made to conſider, *Who he is?* Such is the *natural* Affection of all Mankind towards moral Beauty and Perfection, that they never fail in making this Preſumption in behalf of themſelves; "That *by Nature* they have "ſomething eſtimable and worthy in re- "ſpect of others of their Kind; and that "their *genuine*, *true*, and *natural* SELF, "is,

" is, as it ought to be, of real value in So- Sect. 1.
" ciety, and justly honourable for the sake
" of its Merit, and good Qualitys." They conclude therefore they have the height of Praise allotted 'em, when they are assur'd they have done nothing *below themselves*, or that in some particular Action, they have exceeded the ordinary *Tenor* of their Character.

Thus is every one convinc'd of the reality of *a better* SELF, and of the Cult or Homage which is due to It. The Misfortune is, we are seldom taught to seek this *Self*, and place it in a distinct View from its Representative or Counterfeit. In our holy Religion, which for the greatest part is adapted to the very meanest Capacitys, 'tis not to be expected that a Speculation of this kind shou'd be openly advanc'd. 'Tis enough that we have Hints given us of a nobler *Self*, than that which is commonly suppos'd to be the Basis and Foundation of our Actions. *Self-Interest* is there taken, as it is vulgarly conceiv'd. Tho on the other side there are, in the most sacred Characters, Examples given us of the highest Contempt of all such interested Views, of a Willingness to suffer without recompence for the sake of others, and of a Desire to part even with *Life* and *Being* it self, on account of what is gene-

Part III. generous and worthy. But in the ſame manner as the celeſtial *Phenomena* are in the ſacred Volumes generally treated according to common Imagination, and the then current Syſtem of Aſtronomy and natural Science; ſo *the moral Appearances* are in many places preſerv'd without Alteration, according to vulgar Prejudice, and the general Conception of *Intereſt* and *Self-Good*. Our *real* and *genuine* SELF is ſometimes ſuppos'd that *ambitious one* which is fond of Power and Glory, ſometimes that *childiſh one* which is taken with vain Shew, and is to be invited to Obedience by promiſe of finer Habitations, precious Stones and Metals, ſhining Garments, Crowns, and other ſuch dazling Beautys, by which another *Earth*, or material *City*, is repreſented.

It muſt be own'd, that even at that time, when a greater and purer Light diſclos'd it ſelf in the choſen Nation; their natural Gloomineſs appear'd ſtill, by the great difficulty they had *to know themſelves*, or learn their real *Intereſt*, after ſuch long Tutorage and Inſtruction from above. The Simplicity of that People muſt certainly have been very great; when the beſt Doctrine cou'd not go down without *a Treat*, and the beſt Diſciples had their Heads ſo running upon

their

their *Loaves*, that they were apt to conſtrue every Divine Saying in a *Belly*-Senſe, and thought nothing more ſelf-conſtituent than that inferior Receptacle. Their Taſte in Morals cou'd not but be ſutable to this extraordinary Eſtimation of *themſelves*. No wonder if the *better* and *nobler* SELF was left as a Myſtery to a People, who of all human kind were the moſt groſly *ſelfiſh*, crooked and perverſe. So that it muſt neceſſarily be confeſs'd, in Honour of their Divine Legiſlators, Patriots, and Inſtructors; that they exceeded all others in Goodneſs and Generoſity; ſince they cou'd ſo truly love their Nation and Brethren, ſuch as they were; and cou'd have ſo generous and diſintereſted Regards for thoſe who were in themſelves ſo ſordidly intereſted and undeſerving. Sect. 1.

But whatever may be the proper Effect or Operation of Religion, 'tis the known Province of Philoſophy to teach us *our ſelves*, keep us the *ſelf-ſame* Perſons, and ſo regulate our governing Fancys, Paſſions and Humours, as to make us comprehenſible to our ſelves, and knowable by other Features than thoſe of a bare Countenance. For 'tis not certainly by virtue of our Face, that we are *our ſelves*. 'Tis not *We* who change, when our Complexion or Shape changes. But

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Part III. there is that which when it is wholly metamorphos'd and converted, *We* are in reality transform'd and loſt.

Shou'd a Friend of ours, who had endur'd many Sickneſſes, and run many ill Adventures while he travel'd thro the remoteſt parts of the Eaſt, and hotteſt Countrys of the South, return to us ſo alter'd in his whole outward Figure, that we cou'd not know him again to be the ſame Man, till we had for a time convers'd with him; the matter wou'd not ſeem ſo very ſtrange, nor wou'd our Concern on this account be very great. But ſhou'd a like Face and Figure of a Perſon return to us with Thoughts and Humours of a ſtrange and foreign Turn, and with Paſſions, Affections, and Opinions wholly different from any thing we had formerly known belonging to ſuch a Perſon; we ſhou'd ſay in earneſt, and with the greateſt Amazement and Concern, that this was *another Creature*, and not *the Friend* whom we once knew. Nor ſhou'd we in reality attempt any renewal of Acquaintance or Correſpondence with ſuch a Perſon, tho perhaps he might preſerve in his Memory the Marks or Tokens of former Tranſactions which had paſs'd between us.

When a Revolution of this kind, tho not ſo total, happens at any time in a Cha-

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Character; when the Paſſion or Humour of a known Perſon changes remarkably from what it once was; 'tis to *Philoſophy* we then appeal. 'Tis either the Want or Weakneſs of this Principle, which is charg'd on the Delinquent. And on this bottom it is, that we often challenge our ſelves, when we find ſuch variation in our ſelves, and obſerve that it is not always *the ſame Self*, nor *the ſame Intereſt* we have in view; but often a direct contrary one, which we ſerve ſtill with the ſame Paſſion and Ardour. When from a noted Liberality we change perhaps to as remarkable a Parſimony; when from Indolence and Love of Reſt we plunge into Buſineſs; or from a buſy and ſevere Character, abhorrent from the tender Converſe of the fair Sex, we turn on a ſudden to a contrary Paſſion, and become amorous, or uxorious; we acknowledg the Weakneſs; and charging our Defect on the general want of *Philoſophy*, we ſay (ſighing) "That we none of "us *know our ſelves.*" And thus we recognize the Authority and proper Object of Philoſophy; ſo far at leaſt, that tho we pretend not to be compleat *Philoſophers*, yet as we have more or leſs of this Intelligence or Comprehenſion of our ſelves, we accordingly confeſs we are more or leſs *truly* MEN, and more or leſs to be depended on, in Sect. 1.

Part III. in Friendſhip, Society, and the Commerce of Life.

The *Fruits* of this Science are indeed the faireſt imaginable; and, upon proof, are found to be as well reliſh'd, and of as good Savour with Mankind. But when we turn our Eyes on that which we ſuppoſe the *Tree*, 'tis no wonder if we ſlight the *Gardenerſhip*, and think the manner of Culture a very contemptible Myſtery. "*Grapes*, "'tis ſaid, *are not gather'd from Thorns*; *nor* "*Figs from Thiſtles.*" Now if in the literate World there be any choking Weed, any thing purely *Thorn or Thiſtle*, 'tis in all likelihood that very kind of Plant which ſtands for *Philoſophy* in our Schools. There can be nothing more ridiculous than to expect that *Manners* or *Underſtanding* ſhou'd ſprout from ſuch a Stock. It pretends indeed ſome relation to *Manners*, as being definitive of the Natures, Eſſences, and Propertys of Spirits; and ſome relation to *Reaſon*, as deſcribing the Shapes and Forms of certain Inſtruments imploy'd in the reaſoning Art. But had the craftieſt of Men, for many Ages together, been imploy'd in finding out a method to confound *Reaſon*, and degrade the *Underſtanding* of Mankind; they cou'd not perhaps have ſucceeded better, than by the Eſtabliſhment of ſuch a *Mock-Science*.

I

I knew once a notable Enthusiast of the Sect. 5
itinerant kind, who being upon a high Spi-
ritual Adventure in a Country where pro-
phetick Missions are treated as no Jest, was, as
he told me, committed a close Prisoner, and
kept for several Months where he saw no
manner of Light. In this Banishment from
Letters and Discourse, the Man very wittily
invented an Amusement much to his pur-
pose, and highly preservative both of Health
and Humour. It may be thought perhaps,
that of all Seasons or Circumstances here was
one the most suitable to our oft mention'd
practice of SOLILOQUY; especially since
the Prisoner was one of those whom in this
Age we call Philosophers, a Successor of
PARACELSUS, and a Master in the occult
Sciences. But as to *Moral* Science or any
thing relating to *Self-Converse*, he was a
mere Novice. To work therefore he went
after a different Method. He tun'd his na-
tural Pipes not after the manner of a Musi-
cian, to practise what was melodious and
agreeable in Sounds, but to fashion and form
all sort of articulate Voices the most dis-
tinctly that was possible. This he per-
form'd by strenuously exalting his Voice,
and essaying it in all the several Disposi-
tions and Configurations of his Throat and
Mouth. And thus bellowing, roaring,

Part III. snarling, and otherwise variously exerting his Organs of Sound, he endeavour'd to discover what Letters of the Alphabet cou'd best design each Species, or what new Letters were to be invented to mark the undiscover'd Modifications. He found, for instance, the Letter *A* to be a most genuine Character, an original and pure Vowel, and justly plac'd as principal in the front of the Alphabetick Order. For having duly extended his under Jaw, to its utmost distance from the upper; and by a proper Insertion of his Fingers provided against the Contraction of either Corner of his Mouth, he experimentally discover'd it impossible for human Tongue under these Circumstances to emit any other Modification of Sound than that which was describ'd by this primitive Character. The Vowel *O* was form'd by an orbicular Disposition of the Mouth; as was aptly delineated in the Character it self. The Vowel *U* by a parallel Protrusion of the Lips. The other Vowels and Consonants by other various Collisions of the Mouth, and Operations of the active Tongue upon the passive Gum or Palate. The Result of this profound Speculation and long Exercise of our Prisoner was *a Philosophical Treatise*, which he compos'd when he was set at liberty. He esteem'd himself the only

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Master of Voice and Language on the account of this his *radical* Science, and *fundamental Knowledg* of Sounds. But whoever had taken him to improve their Voice, or teach 'em an agreeable or just manner of Accent or Delivery, wou'd, I believe, have found themselves considerably deluded. Sect. 1.

'Tis not that I wou'd condemn as useless this speculative Science of *Articulation*. It has its place, no doubt, among the other Sciences, and may serve to *Grammar*, as *Grammar* serves to *Rhetorick* and to other Arts of Speech and Writing. The Solidity of *Mathematicks*, and its Advantage to Mankind, is prov'd by many effects in those beneficial Arts and Sciences which depend on it: tho *Astrologers*, *Horoscopers*, and other such, are pleas'd to honour themselves with the Title of *Mathematicians*. As for *Metaphysicks*, and that which in the Schools is taught for *Logick* or for *Ethicks*, I shall willingly allow it to pass for *Philosophy*, when by any real effects it is prov'd capable to refine our Spirits, improve our Understandings, or mend our Manners. But if the defining *material* and *immaterial Substances*, and distinguishing their *Propertys* and *Modes*, is recommended to us, as the right manner of proceeding in the Discovery of our own Natures, I shall be apt

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Part III. to ſuſpect ſuch a Study as the more deluſive and infatuating, on account of its magnificent Pretenſion.

The Study of Triangles and Circles interferes not with the Study of Minds. Nor does the Student in the mean while ſuppoſe himſelf advancing in Wiſdom, or the Knowledg of Himſelf or Mankind. All he deſires is to keep his Head ſound, as it was before. And well, he thinks, he has come off, if there be no Crack made in it. As for other Ability or Improvement in the Knowledg of human Nature or the World; he refers himſelf to other Studys and Practice. Such is the *Mathematician's* Modeſty and good Senſe. But for *the Philoſopher*, who pretends to be wholly taken up in conſidering his higher Facultys, and examining the Powers and Principles of his Underſtanding, if in reality his Philoſophy be foreign to the Matter profeſs'd; if it goes beſide the mark, and reaches nothing that we can truly call our Intereſt or Concern; it muſt be ſomewhat worſe than mere Ignorance or Idiotiſm. The moſt ingenious way of becoming fooliſh, is *by a Syſtem*. And the ſureſt Method to prevent good Senſe, is to ſet up ſomething in the room of it. The liker any thing is to Wiſdom, if

it be not *the thing it ſelf*, the more directly it becomes *its oppoſite*. Sect. 1.

One wou'd expect it of theſe *Phyſiologiſts* and Searchers of *Modes* and *Subſtances*, that being ſo exalted in their Underſtandings and inrich'd with Science above other Men, they ſhou'd be as much above 'em in their Paſſions and Sentiments. The Conſciouſneſs of being admitted into the ſecret Receſſes of Nature, and the inward Reſources of a human Heart, ſhou'd, one wou'd think, create in theſe Gentlemen a ſort of Magnanimity, which might diſtinguiſh 'em from the ordinary Race of Mortals. But if their pretended Knowledg of the Machine of *this World*, and of *their own Frame*, is able to produce nothing beneficial either to the one or to the other; I know not to what purpoſe ſuch a Philoſophy can ſerve, except only to ſhut the door againſt better Knowledg, and introduce Impertinence and Conceit with the beſt Countenance of Authority.

'Tis hardly poſſible for a Student, but more eſpecially *an Author*, who has dealt in *Ideas*, and treated formally of *the Paſſions*, in a way of *natural Philoſophy*, not to imagine himſelf more wiſe on this account, and more knowing in his own Character, and the Genius of Mankind. But that he

Part. III. is mistaken in his Calculation, Experience generally convinces us: none being found more impotent in themselves, of less command over their Passions, less free from Superstition and vain Fears, or less safe from common Imposture and Delusion, than the noted Head-pieces of this Stamp. Nor is this a Wonder. The Speculation in a manner bespeaks the Practice. There needs no formal Deduction to make this evident. A small Help from our familiar Method of *Soliloquy* may serve turn: and we may perhaps decide this matter in a more diverting way; by confronting this super-speculative Philosophy with a more practical sort, which relates chiefly to our Acquaintance, Friendship, and good Correspondence with *our selves*.

On this account, it may not be to my Reader's Disadvantage, if forgetting him for a while, I apply chiefly to *my self*; and as occasion offers, assume that *self-conversant Practice*, which I have pretended to disclose. 'Tis hop'd therefore, he will not esteem it as ill Breeding, if I lose the usual regard to his Presence. And shou'd I fall insensibly into one of the Paroxysms describ'd; and as in a sort of Phrenzy, enter into high Expostulation with my self; he will not surely be offended with the free Lan-

Language, or even with the Reproaches he fears, from a Perſon who only makes bold with whom he may. Sect. I.

IF a Paſſenger ſhou'd turn by chance into a Watchmaker's Shop, and thinking to inform himſelf concerning *Watches*, ſhou'd inquire, of what Metal, or what Matter, each part was compos'd; what gave the Colours, or what made the Sounds; without examining what the real Uſe was of ſuch an Inſtrument; or by what Movements its *End* was beſt attain'd, and its Perfection acquir'd: 'tis plain that ſuch an Examiner as this, wou'd come ſhort of any Underſtanding in the real Nature of the Inſtrument. Shou'd a Philoſopher, after the ſame manner, employing himſelf in the Study of human Nature, diſcover only, what Effects each Paſſion wrought upon the Body; what change of Aſpect or Feature they produc'd; and in what different manner they affected the Limbs and Muſcles; this might poſſibly qualify him to give Advice to an Anatomiſt or a Limner, but not to *Mankind* or to *Himſelf*: Since according to this Survey he conſider'd not the real Operation or Energy of his Subject, nor contemplated the *Man*, as *real* MAN, and

Part III. as a human Agent; but as a *Watch* or common *Machine*.

"The Passion of *Fear* (as a modern Philosopher informs me) determines the "Spirits to the Muscles of the Knees, "which are instantly ready to perform their "Motion; by taking up the Legs with incomparable Celerity; in order to remove the Body out of harms way."—Excellent Mechanism! But whether the knocking together of the Knees be any more the cowardly Symptom of Flight, than the chattering of the Teeth is the stout Symptom of Resistance, I shall not take upon me to determine. I shall find nothing here which is of the least *Self*-Concernment. And I may depend upon it, that by the most refin'd Speculation of this kind, I shall neither learn to diminish my Fears, or raise my Courage. This, however, I may be assur'd of, that 'tis the Nature of Fear, as well as of other Passions, to have its increase and decrease, as it is fed by *Opinion*, and influenc'd by Custom and Practice.

These Passions, according as they have the ascendency in me, and differ in proportion with one another, affect my Character, and make me different with respect to *my self* and others. I must, therefore, of necessity find some Improvement, by reflecting justly

on

on the manner of my own *Motion*, as guided by *Affections* which depend ſo much on Apprehenſion and Conceit. And by examining the various Turns, Inflexions, Declenſions, and inward Revolutions of *the Paſſions*, I muſt undoubtedly come the better to underſtand a human Breaſt, and judg the better both of others and *my ſelf*. 'Tis impoſſible to make the leaſt advancement in ſuch a Study, without acquiring ſome Advantage, from the Regulation and Government of thoſe Paſſions, on which the Conduct of a Life depends. Sect. 1.

For inſtance, if SUPERSTITION be the ſort of Fear which moſt oppreſſes; 'tis not very material to inquire, on this occaſion, to what Parts or Diſtricts the Blood or Spirits are immediately detach'd, or where they are made to rendevouz. For this no more imports me to underſtand, than it depends on me to regulate or change. But when the grounds of this Fear are conſider'd to be from *Opinion*, and the Subjects of it come to be thorowly ſearch'd and examin'd; 'tis impoſſible but the Paſſion it ſelf muſt diminiſh, as I diſcover more and more the Impoſture which belongs to it.

In the ſame manner if VANITY be from *Opinion*, and I conſider how *Vanity* is conceiv'd, from what imaginary Advantages, and

Part III. and inconsiderable Grounds; if I view it in its excessive height, as well as in its contrary depression; 'tis impossible but I must in some measure be reliev'd of this Distemper.

Laudis amore tumes? sunt certa Piacula ——
Sunt verba & voces quibus hunc lenire dolorem
Possis, & magnam morbi deponere partem.

The same must happen in respect of *Anger*, *Ambition*, *Love*, *Desire*, and the other Passions from whence I frame the various Notion I have of *Interest*. For according as these Passions veer, my *Interest* veers, my *Steerage* varys; and I make alternately now this, now that, to be my *Course* and *Harbour*. The Man in Anger, has a different *Happiness* from the Man in Love. And the Man who is grown covetous, has a different Notion of *Satisfaction* from what he had before, when he was liberal. Even the Man in Humour, has another Thought of *Interest* and *Advantage* from the Man out of Humour, or in the least disturb'd. The Examination, therefore, of my Humours, and the Enquiry after my Passions, must necessarily draw along with it the search and scrutiny of my *Opinions*, and the sincere consi-

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consideration of my *Scope* and *End*. And thus the Study of *human Affection* cannot but lead me towards the Knowledg of *human Nature*, and of *my self*. Sect. 1.

This is the *Philosophy*, which, by Nature, has the Pre-eminence above all other Science, or Knowledg. Nor can this surely be of the sort call'd *vain* or *deceitful*; since it is the only means by which I can discover Vanity and Deceit. This is not of that kind which depends on *Genealogys* or *Traditions*, and *ministers Questions and vain Jangling*. It has not its Name, as other Philosophys, from the mere Subtlety and Nicety of the Speculation; but, by way of Excellence, from its being superiour to all other Speculations; from its presiding over all other Sciences and Occupations; teaching the Measure of each, and assigning the just Value of every thing in Life. By this Science *Religion* it self is judg'd, *Spirits* are search'd, *Prophecys* prov'd, *Miracles* distinguish'd: the sole Measure and Standard being taken from *moral Rectitude*, and from the Discernment of what is sound and just in the Affections. For if the *Tree* is known only *by its Fruits*; my first Endeavour must be to distinguish the true Taste of *Fruits*, refine my Palat, and establish a just Relish in the kind. For to bid me judg Authority by Morals, whilst the Rule

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Part III. Rule of Morals is ſuppos'd dependent on mere Authority and *Will*; is the ſame as to bid me ſee with my Eyes ſhut, meaſure without a Standard, and count without Arithmetick.

And thus Philoſophy, which judges both of her ſelf, and of every thing beſides; diſcovers her own Province, and chief Command; teaches me to diſtinguiſh between her Perſon, and her Likeneſs; and ſhows me her immediate and real ſelf, by that ſole Privilege of teaching me *to know my ſelf*, and *what belongs to me*. She gives to every inferiour Science its juſt rank; leaves ſome to meaſure Sounds; others to ſcan *Syllables*; others to weigh *Vacuums*, and define *Spaces*, and *Extenſions*; but reſerves to her ſelf her due Authority, and Majeſty; keeps her State, and antient Title, of *Vitæ Dux*, *Virtutis Indagatrix*, and the reſt of thoſe juſt Appellations which of old belong'd to her; when ſhe merited to be apoſtrophiz'd, as ſhe was, by the Orator: *Tu Inventrix Legum, Tu Magiſtra morum & diſciplina *** Eſt autem unus dies bene & ex præceptis tuis actus, peccanti immortalitati anteponendus.* Excellent Miſtreſs! but eaſy to be miſtaken! whilſt ſo many Hand-maids wear as illuſtrious Apparel; and ſome are made to outſhine her far, in Dreſs, and Ornament.

In

In reality; how ſpecious a Study, how ſolemn an Amuſement is rais'd from what we call *Philoſophical Speculations!* —— the *Formation of Ideas!* —— their *Compoſitions, Compariſons, Agreement* and *Diſagreement!* —— What can have a better Appearance, or bid fairer for *genuine* and *true* PHILOSOPHY? Come on then. Let me philoſophize in this manner; if this be the way I am to grow *wiſe*. Let me examine my *Ideas* of *Space* and *Subſtance*: Let me look well into *Matter* and its *Modes*; if this be looking into *my ſelf*; if this be to improve my *Underſtanding*, and enlarge my *Mind*. Let me obſerve, with diligence, what paſſes *here*; what Connexion and Conſiſtency, what Agreement or Diſagreement I find *within*: Whether, according to my preſent *Ideas*, that which I approve this Hour, I am like to approve as well the next: And in caſe it be otherwiſe with me; how or after what manner, I ſhall relieve my ſelf; how *aſcertain* my *Ideas*, and keep my Opinion, Liking, and Eſteem of things, *the ſame*. If this remains unſolv'd; if I am ſtill the ſame Myſtery to my ſelf as ever; to what purpoſe is all this Reaſoning and Acuteneſs? Wherefore do I admire my Philoſopher, or ſtudy to become ſuch a one, my ſelf? Sect. 1.

To

Part III. *To day* things have ſucceeded well with me; conſequently my Ideas are rais'd: "'Tis a fine World! All is glorious! Every "thing delightful and entertaining! Mankind, Converſation, Company, Society; "What can be more deſirable!" *To morrow* comes Diſappointment, Croſſes, Diſgrace. And what follows? "O miſerable "Mankind! Wretched State! Who wou'd "live out of Solitude? Who wou'd write "or act for ſuch a World?" Philoſopher! where are thy *Ideas?* Where is *Truth*, *Certainty*, *Evidence*, ſo much talk'd of? 'Tis here they are to be maintain'd, if any where. 'Tis here I am to preſerve ſome *juſt Diſtinctions*, and *adequate Ideas*; which if I cannot do a jot the more, by what ſuch a Philoſophy can teach me, the Philoſophy is in this reſpect impoſing, and deluſive. For whatever its other Virtues are; it relates not to *me my ſelf*, it concerns not *the Man*, nor any otherwiſe affects *the Mind* than by the Conceit of Knowledg, and the Aſſurance rais'd from a ſuppos'd Improvement, which is in reality none at all.

Again. What are my Ideas *of the World*, of *Pleaſure*, *Riches*, *Fame*, *Life?* What Judgment am I to make of Mankind and human Affairs? What Sentiments am I to frame? What Opinions? What Maxims?

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Maxims? If none at all; why do I concern my self in Speculations about my *Ideas?* What is it to me, for instance, to know what kind of Idea I can form of *Space?* "Divide a solid Body of whatever Dimension; and it will be impossible for the "Parts to move within the bounds of its "Superficies: if there be not left in it a "void Space, as big as the least part into "which the said Body is divided." —

Sect. 1.

Thus the *Atomist*, or *Epicurean*, pleading for a *Vacuum*. The *Plenitudinarian*, on the other side, brings his *Fluid* in play, and joins the Idea of *Body* and *Extension*. "Of "this, says one, I have clear Ideas. Of "this, says the other, I can be certain. And "what, say I, if in the case there be no "certainty at all?" For *Mathematicians* are divided: and *Mechanicks* proceed as well on one Hypothesis as on the other. My *Mind*, I am satisfy'd, will proceed either way alike: For it is concern'd on neither side. —Philosopher! Let me hear concerning what is of some Use to me. Let me hear concerning *Life*; what the right Notion is; and what I am to stand to, upon occasion: that I may not, when Life seems retiring, or has run it self out to the very Dregs, cry *Vanity!* condemn the World, and at the same time complain, that *Life is short and*

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Part III. *and passing!* For why so *short*; if not found *sweet?* Why do I complain both ways? Is Vanity, *mere Vanity*, a Happiness? Or can Misery *pass away* too soon?

This is of moment to me to examine. This is what is worth my while. If, on the other side, I cannot find the *Agreement* or *Disagreement* of my *Ideas* in this place; if I can come to nothing *certain* here; what is all the rest to me? What signifys it how I come by my *Ideas*, or how *compound* 'em; which are *simple*, and which *complex?* If I have a right Idea of *Life*, now when perhaps I think slightly of it, and resolve with my self, "That it may easily be laid down, "on any honourable occasion of Service to "my Friends, or Country;" teach me how I may preserve this *Idea*: or, at least, how I may get rid of it; that it may trouble me no more, nor lead me into ill Adventures. Teach me how I came by such an Opinion of Worth and Virtue; what it is, that at one time raises it so high, and at another time reduces it to nothing; how these Disturbances and Fluctuations happen; by what Innovation, what Composition, what *Intervention of other Ideas*. If this be the Subject of the *Philosophical Art*; I readily apply to it, and embrace the Study. If there be nothing of this in the Case; I have no occasion for

for this sort of Learning; and am no more desirous of knowing how I form or compound those *Ideas* which are mark'd by Words, than I am of knowing how, and by what Motions of my Tongue or Palat, I form those *articulate Sounds*, which I can full as well pronounce, without any such Science or Speculation. Sect. 2.

SECT. II.

BUT here it may be convenient for me to quit my self for a while, in favour of my Reader; lest if he prove one of the *uncourteous* kind, he shou'd raise a considerable Objection in this Place. He may ask perhaps, "Why a Writer for *Self-Entertainment* shou'd not keep his Writings to himself, without appearing in *Publick*, or before *the World*."

In answer to this I shall only say, that for appearing *in Publick*, or before *the World*, I do not readily conceive what our worthy Objecter may understand by it. I have, indeed, among my Acquaintance, certain Merchant-Adventurers in the Letter-Trade, who in Correspondence with their Factor-Bookseller, are enter'd into a notable Com-

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Part III. merce with *the World*. They have directly, and in due Form of *Preface*, and *Epistle Dedicatory*, sollicited the *Publick*, and made Interest with Friends, for Favour and Protection on this account. They have ventur'd, perhaps, to join some great Man's Reputation with their own; having obtain'd his Permission to address a Work to him, on presumption of its passing for something considerable in the Eyes of *Mankind*. One may imagine that such patroniz'd and avow'd *Authors* as these, wou'd be shrewdly disappointed if *the Publick* took no notice of their Labours. But for my own part, 'tis of no concern to me, what regard *the Publick* bestows on my Amusements; or after what manner it comes acquainted with what I write for my private Entertainment, or by way of *Advice* to such of my Acquaintance as are thus desperately embark'd.

'Tis requisite, that my Friends, who peruse these *Advices*, shou'd read 'em in better Characters than those of my own Hand-writing. And by good luck I have a very fair Hand offer'd, which may save me the trouble of re-copying, and can readily furnish me with as many handsom Copys as I wou'd desire, for my own and Friends Service. I have not, indeed, forbid my *Amanuensis* the making as many as he pleases for his

his own Benefit. What I write is not worth being made a Myſtery. And if it be worth any one's purchaſing; much good may do the Purchaſer. 'Tis a *Traffick* I have no ſhare in; tho I accidentally furniſh the Subject-matter. Sect. 2.

And thus am I in no wiſe more an AUTHOR, for being *in Print*. I am conſcious to my ſelf of no additional Virtue, or dangerous Quality, from having lain at any time under the weight of that alphabetick Engine call'd *the Preſs*. I know not Conjuration in it, either with reſpect to Church, or State. Nor can I ſee why the Machine ſhou'd appear ſo formidable to Scholars, and renown'd Clerks; whoſe very Myſtery and Foundation depends on the Letter-Manufacture. To allow *Benefit of Clergy*, and *to reſtrain the Preſs*, ſeems to me to have ſomething of Croſs-purpoſe in it. I can hardly think that *the Quality* of what is written can be alter'd by *the Manner* of Writing: or that there can be any harm in a quick way of copying fair, and keeping Copys alike. Why a Man may not be permitted to write with *Iron* as well as *Quill*, I can't conceive; or how a Writer changes his Capacity, by this new Dreſs, any more than by the wear of *Weve* Stockins, after having worn no other Manufacture than *the Knit*.

SO much for my *Reader*; if perchance I have any beſides the Friend or two above-mention'd. For being engag'd in *Morals*, and induc'd to treat ſo rigorous a Subject as that of *Self-Examination*; I naturally call to mind the extreme Delicacy and Tenderneſs of modern Appetites, in reſpect of the *Philoſophy* of this kind. What Diſtaſte poſſibly may have ariſen from ſome medicinal Doſes of a like nature, adminiſter'd to raw Stomachs, at a very early Age, I will not pretend to examine. But whatever Manner in Philoſophy happens to bear the leaſt reſemblance to that of *Catechiſm*, cannot, I'm perſuaded, of it ſelf, prove very inviting. Such a ſmart way of queſtioning our ſelves in our Youth, has made our Manhood more averſe to the expoſtulatory Diſcipline. And tho the *metaphyſical* Points of our Belief are by this method, with admirable Care and Caution, inſtil'd into tender Minds; yet the manner of thus anticipating Philoſophy, may make the after-work of Reaſon, and the inward Exerciſe of the Mind, at a riper Age, proceed the more heavily, and with greater reluctance.

It muſt needs be a hard Caſe with us, after having paſs'd ſo learned a Childhood, and been inſtructed in our own and other higher

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higher *Natures*, *Eſſences*, *incorporeal Subſtances*, *Perſonalitys*, and the like; to condeſcend at riper Years to ruminate and con over this Leſſon a ſecond time. 'Tis hard, after having, by ſo many pertinent Interrogatorys, and deciſive Sentences, declar'd *Who* and *What* we are; to come leiſurely, in another View, to inquire concerning our real SELF and *End*, the Judgment we make of *Intereſt*, and *the Opinion we have of* ADVANTAGE *and* GOOD: which muſt neceſſarily determine us in our Conduct, and prove the leading Principle of our Lives. Sect. 2.

Can we bear looking anew into theſe Myſterys? Can we endure a new *Schooling*, after having once learnt our Leſſon from *the World*? For by the Leſſon of this latter *School*, and according to the Senſe I acquire when I converſe with ſuch as are call'd *knowing* and *able Men*; ſhou'd I at any time ask my ſelf, *What govern'd me*, I ſhou'd readily anſwer, *my Intereſt*. "But what is "*Intereſt*? And how govern'd? By "Opinion and Fancy. Is every thing "therefore my Intereſt which I fancy ſuch? "Or may my Fancy poſſibly be wrong? "It may. If my Fancy of Intereſt "therefore be wrong; can my Purſuit or "Aim be right? Hardly ſo. Can I

Part III. " then be ſuppos'd to *hit*, when I know not " ſo much as how *to aim?*"

My chief Intereſt, it ſeems therefore, muſt be to get *an Aim*; and know certainly where my Happineſs and Advantage lies. " Where can it lie but with " *my Pleaſure*; ſince my Advantage and " Good can never but be *pleaſing*. And " what is *pleaſing*, can never but be my Ad- " vantage and Good? Excellent! Let " *Fancy* therefore govern, and *Intereſt* be " what *we pleaſe*. For if that which *pleaſes* " *us* be our Good, *becauſe it pleaſes us*; " any thing may be our INTEREST or " GOOD. That which we make ſuch at " one time, we may unmake again at ano- " ther. No one can learn what *real* GOOD " is. Nor can any one upon this foot be " ſaid *to underſtand his* INTEREST."

Here, we ſee, are ſtrange Embroils! — But let us try to deal more candidly with our ſelves, and frankly own that *Pleaſure* is no rule of GOOD; ſince when we follow *Pleaſure* merely, we are diſguſted, and change from one ſort to another: condemning that at one time which at another we earneſtly approve; and never judging equally of *Happineſs*, whilſt we follow *Paſſion* and mere *Humour*.

A Lover, for instance, when struck with the *Idea* or *Fancy* of his Enjoyment, promises himself the highest Felicity, if he succeeds in his *new Amour*. —— He succeeds in it; finds not the Felicity he expected: but promises himself the same again *in some other*. —— The same thing happens: He is disappointed as before; but still has Faith. —— Weary'd with this Game, he quits the Chace: renounces the way of Courtship and *Intrigue*, and detests the Ceremony and Difficulty of the Pleasure. —— A *new* Species of Amours invites him. Here too he meets the same Inquietude and Inconstancy. —— Scorning to grow *fottish*, and plunge in the lowest Sink of Vice, he shakes off his Intemperance; despises *Gluttony* and *Riot*; and hearkens to *Ambition*. He grows a Man of Business, and seeks Authority and Fame. —

Sect. 2.

Quæ tenenda vultus mutantem PROTEA *nodo?*

Lest this therefore shou'd be my own case; let me see how I can controul my *Fancy*, and fix it, if possible, on something which may hold *good*. —— When I exercise my Reason in *moral* Subjects; when I employ my Affection in *friendly* and *social* Actions, I find I can at that time sincerely *enjoy my self*. If there be a Pleasure therefore of this kind;

Part III. why not indulge it? Or what harm wou'd there be, shou'd it grow greater by Indulgence? If I am *lazy*, and indulge my self in the languid Pleasure; I know the harm, and can foresee *the Drone*. If I am luxurious, I know the harm of this too; and have the plain Prospect of *the Sot*. If Avarice be my Pleasure; the End, I know, is being a *Miser*. But if HONESTY be my Delight, I know no other consequence from indulging such a Passion, than that of growing *better natur'd*, and *enjoying more and more the Pleasures of Society*. On the other hand, if this honest Pleasure be lost, by knavish Indulgence, and Immorality, there can hardly be a Satisfaction left of any kind; since good Nature and social Affection is so essential even to the Pleasures of *a Debauch*.

If therefore the only Pleasure I can freely and without reserve indulge, be that of the *honest* and *moral* kind; if the rational and social Enjoyment be so constant in it self, and so essential to Happiness; why shou'd I not bring my other Pleasures to correspond and be Friends with it, rather than raise my self other Pleasures, which are destructive of this Foundation, and have no manner of Correspondency with one another?

Upon this bottom let me try how I can bear the Assault of Fancy, and maintain my self

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ſelf in my moral Fortreſs, againſt the Attacks which are rais'd on the ſide of corrupt *Intereſt* and a wrong *Self*. When the Idea of Pleaſure ſtrikes, I ask my ſelf. "Before "I was thus ſtruck by the Idea, was any "thing amiſs with me? No. There- "fore remove the Idea, and I am well. "But having this Idea ſuch as I now "have, I cannot want the Thing, without "regret. See, therefore, which is beſt: "either to ſuffer under this Want, till the "Idea be remov'd; or by ſatisfying the "Want, confirm not only this Idea, but all "of the ſame Stamp." Sect. 2.

In reality, has not *every* Fancy a like Privilege of paſſing; if any ſingle one be admitted upon its own Authority? And what muſt be the Iſſue of ſuch an Oeconomy, if the whole fantaſtick *Crew* be introduc'd, and the Door refus'd to none? What elſe but this can lead to the moſt diſſolute and profligate of Characters? What is it, on the contrary, that raiſes us to any degree of Worth or Steddineſs, but a direct contrary Practice and Conduct? Can there be *Strength of Mind*; can there be *Command over one's ſelf*; if the Ideas of Pleaſure, the Suggeſtions of Fancy, and the ſtrong Pleadings of Appetite and Deſire are not often withſtood, and *the Fancys* themſelves ſoundly reprimanded, and brought under Subjection? Thus,

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Part III. Thus it appears that the method of examining our Ideas is no pedantick Practice. Nor is there any thing un-galante in the manner of thus questioning the *Lady-Fancys*, which present themselves as charmingly dress'd as possible to sollicit their Cause, and obtain a Judgment, by favour of that worse Part, and corrupt SELF, to whom they make their Application.

It may be justly said of these, that they are very powerful *Sollicitresses*. They never seem to importune us; tho they are ever in our Eye, and meet us which ever way we turn. They understand better how to manage their Appearance, than by always throwing up their Veil, and shewing their Faces openly in a broad Light, to run the Danger of cloying our Sight, or exposing their Features to a strict Examination. So far are they from such a Forwardness, that they often stand as at a distance; suffering us to make the first Advance, and contenting themselves with discovering a side Face, or bestowing now and then a glance in a mysterious manner, as if they endeavour'd to conceal their Persons.

One of the most dangerous of these *Enchantresses* appears in a sort of dismal Weed, with the most mournful Countenance imaginable; often casting up her Eyes, and wringing

wringing her Hands; so that 'tis impossible Sect. 2.
not to be mov'd by her, till her Imposture be fully known, and her Meaning consider'd. The Airs she borrows, are from the Tragick Muse MELPOMENE. Nor is she in her own Person any way amiable or attractive. Far from it. Her Art is to render her self as forbidding as possible; that her Sisters may by her means be the more alluring. And if by her tragick Aspect, and melancholy Looks, she can persuade us that *Death* (whom she represents) is such a hideous Form; she conquers in behalf of the whole fantastick Tribe of wanton, gay, and fond Desires. Effeminacy and Cowardice instantly prevail. The poorest *Means* of Life grow in Repute, when the *Ends* and *just Conditions* of it are so little known, and the Dread of parting with it rais'd to so high a degree. The more eagerly we grasp at *Life*, the more impotent we are in the Enjoyment of it. By this Avidity, its very Lees and Dregs are swallow'd: the Ideas of sordid Pleasure advanc'd. Worth, Manhood, Generosity, and all the nobler Opinions and Sentiments of *honest Good* and *virtuous Pleasure*, disappear, and fly before this *Queen of Terrours*.

'Tis a mighty Delight which a sort of counter-Philosophers take in seconding this *Phantom*,

Part III. *Phantom*, and playing her upon our Understandings, whenever they wou'd take occasion to confound 'em. The vitious Poets employ this Specter too on their side; tho after a different manner. By the help of this tragick Actrice, they gain a fairer Audience for the luxurious Fancys, and give their ERATOS and other playsome *Muses* a fuller Scope in the support of Riot and Debauch. The gloomy Prospect of Death becomes the Incentive to Pleasures of the lowest Order. *Ashes* and *Shade*, the *Tomb* and *Cypress*, are made to serve as Foils to *Luxury*. The Abhorrence of an insensible State makes mere Vitality and Animal-Sensation highly cherish'd.

Indulge genio: carpamus dulcia; nostrum est
Quod vivis: Cinis, & Manes, & Fabula fies.

'Tis no wonder if Luxury profits by the Deformity of this Specter-Opinion, and invites us to *live fast* according to her own false measure of Life; when the nobler Pleasures of it are, by the Dread of Death, and that intense Selfishness and Meanness which accompanys it, reduc'd so low, and in a manner brought to nothing.

But

But here a lovely Form advances to our Assistance, introduc'd by the prime *Muse*, the beauteous CALLIOPE. She shews us what real *Beauty* is, and what those *Numbers* are, which make Life perfect, and bestow the chief Enjoyment. She sets *Virtue* before our Eyes, and teaches us how to rate Life, from the Experience of the most heroick Spirits. She brings her Sisters CLIO and URANIA to support her. From *the former* she borrows whatever is memorable in History, and antient Time, to confront the tragick Specter, and shew the fixt Contempt which the happiest and freest Nations, as well as single Heroes, and private Men worthy of any Note, have ever express'd for that Impostress. From *the latter* she borrows what is sublimest in Philosophy, to explain the Laws of Nature, the Order of the Universe, and represent to us the Justice of accompanying this amiable Administration. She shews us that by this just Compliance we are made happiest: and that the measure of a happy Life is not from the fewer or more Suns which we behold, the fewer or more Breaths we draw, or Meals we eat; but from the having *once liv'd well*, acted our *Part* handsomly, and made our *Exit* chearfully, and as became us.

Sect. 7.

Thus

Part III. Thus we retain on Virtue's side the noblest Party of the *Muses*. Whatever is august among those Sisters, appears readily in our behalf. Nor are the more jocund Ladys wanting in their Assistance, when they act in the Perfection of their Art, and inspire some better Genius's in this kind of Poetry. Such were the nobler *Lyricks*, and those of the *latter*, and *more refin'd Comedy* of the Antients. The THALIA's, the POLYMNIA's, the TERPSYCORE's, the EUTERPE's willingly join their Parts; and being alike interested in the Cause of *Numbers*, are with regret employ'd another way, in favour of *Disorder*. Instead of being made *Syrens* to serve the Purposes of Vice, they wou'd with more delight accompany their elder Sisters, and add their Graces and attractive Charms to what is most Harmonious, Muse-like, and Divine in human Life. There is this difference only between these and the more heroick Dames; that they can more easily be perverted, and take the vitious Form. For who but some Monster, rather than Master, in the Poetick Art, con'd bring the *Epick* or *Tragick* Muse to act the Pandar, or be subservient to Effeminacy and Cowardice? 'Tis not against Death, Hazards or Toils, that Tragedy and the heroick Fable are pointed.

'Tis

'Tis not *mere Life* which is here exalted, or has its Price enhanc'd. On the contrary, its Calamitys are expos'd: the Disorders of the Passions set to view: Fortitude recommended: Honour advanc'd: the Contempt of Death plac'd as the peculiar Note of every generous and happy Soul; and the tenacious Love of Life, as the truest Character of an abject Wretch. *Usque adeone mori miserum est?* Sect. 2.

'Tis not to be imagin'd how easily we deal with the deluding *Apparitions* and false Ideas of Happiness and Good; when this frightful *Spectre* of Misery and Ill, is after this manner well lay'd, and by honest Magick conjur'd down; so as not to give the least Assistance to the other tempting *Forms*. This is that *occult* Science, or sort of counter-*Necromancy*, which instead of Ghastliness and Horrour, inspires only what is gentle and humane, and dispels the imposing Phantoms of every kind. He may pass undoubtedly, for no mean *Conjurer*, who can deal with Spirits of this sort——. But hold! Let us try the Experiment in due form, and draw the magick Circle. Let us observe how the inferiour *Imps* appear; when the Head-*Goblin* is securely laid——

See!

Part III. See! The *Enchantress* INDOLENCE presents her self, in all the Pomp of Ease and lazy Luxury. She promises the sweetest Life, and invites us to her Pillow: injoins us to expose our selves to no adventurous Attempt; and forbids us any Engagement which may bring us into Action. "Where, then, are the Pleasures which "*Ambition* promises, and *Love* affords? "How is the gay World enjoy'd? Or "are those to be esteem'd *no Pleasures*, "which are lost by Dullness and Inaction? "But *Indolence* is the highest Pleasure. "To live, and not to feel! To feel "no Ill. What Good then? *Life* it "self. And is this properly to live? "Is sleeping, *Life?* Is this what I shou'd "study to prolong? ——" Here the *fantastick Tribe* it self seems scandaliz'd. A Civil War begins. The major part of the capricious Dames range themselves on *Reason's* side, and declare against the languid SYREN. *Ambition* blushes at the offer'd Sweet. *Conceit* and *Vanity* take superiour Airs. Even Luxury her self in her polite and elegant Humour reproves the Apostate-Sister, and marks her as an Alien to true Pleasure —— "Away thou drowsy "*Phantom!* Haunt me no more. For I "have learn'd from better than thy Sister-

"hood

" hood, that Life and Happineſs conſiſt Sect. 2.
" in *Action* and *Employment*."

But here a buſy Form ſollicits us; active, induſtrious, watchful, and deſpiſing Pains and Labour. She wears the ſerious Countenance of Virtue, but with Features of Anxiety and Diſquiet. What is it ſhe mutters? What looks ſhe on, with ſuch Admiration and Aſtoniſhment?—— Bags! Coffers! Heaps of ſhining Metal!
" What? for the Service of *Luxury*?
" For *her* theſe Preparations? Art thou
" then *her* Friend (grave Fancy!) is it for
" her thou toilſt? No, but for Proviſion againſt Want. But, Luxury apart! tell me now, haſt thou not already
" a Competence? 'Tis good to be ſecure againſt the fear of ſtarving. Is
" there then no Death but *this*? No other
" Paſſage out of Life? Are other Doors
" ſecur'd, if this be barr'd? Say, AVARICE! (thou emptyeſt of Phantoms) is
" it not mere *Cowardice* thou ſerv'ſt?
" What have I then to do with thee, when
" once I have diſmiſs'd thy Patroneſs, and
" deſpis'd her Threats?"

Thus I contend with *Fancy* and *Opinion*; and ſearch the Mint and Foundery of *Imagination*. For here the Appetites and Deſires are fabricated. Hence they derive

Part III. their Privilege and Currency. If I can ſtop the Miſchief here, and prevent falſe Coinage; I am ſafe. "*Idea!* wait a "while till I have examin'd thee, whence "thou art, and to whom thou retain'ſt. "Art thou of *Ambition's* Train? Or doſt "thou promiſe only *Pleaſure?* Say! what "am I to ſacrifice for thy ſake? What "Honour? What Truth? What Man-"hood?——— What Bribe is it thou "bring'ſt along with thee? Deſcribe the "flattering Object; but without Flattery; "plain, as the thing is; without addition, "without ſparing or reſerve. Is it *Wealth?* "is it *Report?* a *Title?* or a *Female?* "Come not in a Troop (ye Fancys!) Bring "not your Objects crouding, to confound "the Sight. But let me examine your "*Worth* and *Weight* diſtinctly. Think not "to raiſe accumulative Happineſs. For if "ſeparately, you contribute nothing; in "Conjunction you can only amuſe."

WHILST I am thus penning a *Soliloquy* in form, I can't forbear reflecting on my Work. And when I view the manner of it with a familiar Eye; I am readier, I find, to make my ſelf Diverſion on this occaſion, than to ſuppoſe my ſelf in good earneſt, about a Work of Conſequence. What! "Am

"Am I to be thus fantaſtical? Muſt I Sect. 6
"busy my ſelf with Phantoms? fight
"with Apparitions and Chimeras? For
"certain! Or the Chimeras will be before-
"hand with me, and busy themſelves ſo as
"to get the better of my Underſtanding.
"What! talk to my ſelf like ſome
"*Madman*, in different Perſons and under
"different Characters! Undoubtedly!
"or 'twill be ſoon ſeen who is *a real Mad-*
"*man*, and changes *Character* in earneſt,
"without knowing how to help it."

This indeed is but too certain; That as long as we enjoy a MIND, as long as we have *Appetites* and *Senſe*, the *Fancy* of all kinds will be hard at work; and whether we are in company, or alone, they muſt range ſtill, and be active. They muſt have their Field. The Queſtion is, Whether they ſhall have it wholly to themſelves; or whether they ſhall have ſome *Controuler* or *Manager*. If none; 'tis this, I fear, that leads to *Madneſs*. 'Tis this, and nothing elſe, that can be call'd *Madneſs* or *Loſs of Reaſon*. For if Fancy be left Judg of any thing; ſhe muſt be Judg of all. Every thing is right, if any thing be ſo, becauſe *I fancy it*. "The
"Houſe turns round. No, but my
"Head turns. I have a Giddineſs: that's
"all." 'Tis by means therefore of a

Part III. Controuler and Corrector of Fancy, that I am ſav'd from being mad. Otherwiſe, 'tis *the Houſe turns*, when I am giddy. 'Tis *things* that change (for ſo I muſt ſuppoſe) when my *Paſſion* merely, or *Temper* changes.

"But I was out of Order. I dreamt. "Who tells me this? Who but the "*Correctrice*, by whoſe means I am in my "Wits, and without whom I am no longer "*my ſelf.*"

Every Man who is not abſolutely beſide himſelf, muſt of neceſſity hold his Fancys under ſome kind of Diſcipline and Management. The *ſtricter* this Diſcipline is, the more the Man is rational and in his Wits. The *looſer* it is, the more fantaſtical he muſt be, and the nearer to the Madman's State. This is a Buſineſs which can never ſtand ſtill. I muſt always be Winner or Loſer at the Game. Either I work upon my Fancys, or they on me. If *I* give Quarter, *They* won't. There can be no Truce, no Suſpenſion of Arms between us. The one or the other muſt be ſuperiour, and have the Command. For if the Fancys are left to themſelves, the Government muſt, of courſe, be theirs. And then, what difference between ſuch a State and Madneſs?

The Queſtion therefore is the ſame here, as in a *Family*, or *Houſhold*, when 'tis ask'd

"*Who*

"*Who rules?* or *Who is Maſter?*" Learn Sect. 2.
by the Voices. Obſerve who ſpeaks aloud in a commanding Tone: Who talks, who queſtions; or who is talk'd with, and who queſtion'd. For if the Servants take the former part; they are the Maſters, and the Government of the Houſe will be found ſuch as naturally may be expected in theſe Circumſtances.

How ſtands it therefore, in my own Oeconomy, my principal Province and Command? How ſtand my *Fancys?* How do they deal with me? Or do I take upon me to deal with *them?* Do I talk? Or am I talk'd with, and contented to hear without giving a Reply? If I vote with Fancy, and judg of Happineſs and Miſery as ſhe judges; how am I *my ſelf?*

He who in a Plain imagines *Precipices* at his Feet, impending *Rocks* over his Head; fears burſting Clouds in a clear Sky, crys *Fire! Deluge! Earth-quake* or *Thunder!* when all is quiet; does he not rave? But one whoſe Eyes ſtrike Fire by a Blow; one whoſe Head is only giddy from the Motion of a Ship, when he has been newly ſet aſhore; or one who from a Diſtemper in his Ears hears thundring Noiſes; can readily redreſs theſe ſeveral Apprehenſions, and is by this means ſav'd from Madneſs. A

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Part III. Distemper in my Eye may make me see the strangest kind of Figures. And when Cataracts and other Impuritys are gathering in that Organ; Flys, Insects, and other various Forms, seem playing in the Air before me. But let my Senses err ever so widely; I am not on this account *beside my self*: Nor am I out of my own Possession, whilst there is a Person left within; who has Power to dispute the Appearances, and redress the Imagination. I am accosted by Ideas, and striking Apprehensions: But I take nothing on their Report. I hear their Story, and return 'em Answer, as they deserve. *Fancy* and I are not all one. The Disagreement makes me *my own*. When, on the contrary, I have no Debate with her, no Controversy, but take for *Happiness* and *Misery*, for *Good* and *Ill*, whatever she presents as such; I must then join Voices with her, and cry *Precipice! Fire! Chains! Elysium!*

"*Sandy Deserts! flowery Fields!*
"*Seas of Milk, and Ships of Amber!*"

A *Grecian* Prince, who had the same Madness as ALEXANDER, and was deeply struck with the *Fancy* of conquering Worlds, was ingeniously shewn the Method of ex-

postulating with his *Lady-Governess*; when Sect. 21.
by a discreet Friend, and at an easy Hour, he was ask'd little by little, concerning his Design, and the *final Purpose*, and promis'd *Good* which the flattering Dame propos'd to him. The Story is sufficiently noted. All the Artifice employ'd against the Prince was a well-manag'd Interrogatory of *what next?* Lady-*Fancy* was not aware of the Design upon her; but let her self be worm'd out, by degrees. At first, she said the Prince's design was only upon a Tract of Land, which stood out like a Promontory before him, and seem'd to eclipse his Glory. A fair rich Island, which was close by, presented it self next, and as it were naturally invited Conquest. The opposite Coast came next in view. Then the Continent on each side the larger Sea. And then (what was easiest of all, and wou'd follow of course) the Dominion both of Sea and Land. "And *What next?* What shall "we do, when we are thus happy, and "have our full Wish? Why then, we'll "sit down, and be good Company over a "Bottle. Alas, Sir! What hinders us "from doing the same, where we now "are? Will our Humour, or our Wine "grow better? Shall we be more secure, "or at Heart's Ease? What you may

Part III. "possibly lose by these Attempts, is easy to "conceive. But which way you will be a "Gainer, your *own Fancy* (you see) cannot "so much as suggest." FANCY in the mean while carry'd her point. For she was absolute over the Monarch; and had been too little talk'd to *by her self*, to bear being reprov'd *in Company*. The Prince grew sullen; turn'd the Discourse; abhor'd the Profanation offer'd to his Sovereign-Empress; deliver'd up his Thoughts to her again with deep Devotion, and fell to conquering with all his Might. The Sound of *Victory* rung in his Ears. *Laurels* and *Crowns* play'd before his Eyes. What was this but *Giddiness* and *Dream*? *Appearances* uncorrected? Worlds dancing? Phantoms playing?

"*Seas of Milk! and Ships of Amber!*

'Tis easy to bring the *Hero's* Case home to our selves; and see, in the ordinary Circumstances of Life, how *Love*, *Ambition*, and the gayer Tribe of *Fancy's* (as well as the gloomy and dark *Specters* of another sort) prevail over our Mind. 'Tis easy to see how they work upon us, when we think it not worth our while to be before hand with 'em, and bestow repeated Lessons on the

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the encroaching *Sorceresses*. On this it is, Sect. 2. that our offer'd ADVICE, and Method of SOLILOQUY depends. And whether or no this be of use towards making us any wiser or happier; I am confident, it must help to make us the *wittier* and *politer*. It must, beyond any other Science, teach us the Turns of Humour and Passion, the Variety of Manners, the Justness of Characters, and Truth of Things; which when we rightly understand, we may naturally describe. And on this depends chiefly the Skill and Art of *a good Writer*. So that if to *write well* be a just pretence to Merit; 'tis plain, that *Writers*, who are apt to set no small Value on their Art, must confess there is something valuable in this *self-examining* Practice, and Method of *inward Colloquy*.

As for *the Writer of these Papers* (as modern *Authors* are pleas'd modestly to stile themselves) he is contented, for his part, to take up with this Practice, barely for his own proper Benefit and Behoof; without regard to the high Function or Capacity of *Author*. It may be allow'd him, in this particular, to imitate the best Genius and most Gentleman-like of *Roman* Poets. And tho by an Excess of Dullness, it shou'd be his misfortune to learn nothing of his *Wit*,

he

Part III. he is perſuaded he may ſomething of his *Honeſty*, and *good Humour*.

——— *Neque enim, cum lectulus, aut* ME *Porticus excepit, deſum* MIHI: "*Rectius* "*hoc eſt*:
"*Hoc faciens, vivam melius; ſic dulcis*
"*Amicis*
"*Occurram.*" ——— *Hæc* EGO MECUM *Compreſſis agito labris.* ———

SECT. III.

WE are now arriv'd to that part of our Performance, where it becomes us to caſt our Eye back, on what has paſs'd. The Obſervers of Method generally make this the Place of *Recapitulation*. Other Artiſts have ſubſtituted the Practice of APOLOGY, or *Extenuation*. For the anticipating Manner of prefatory Diſcourſe, is too well known, to work any ſurpriſing effect in the Author's behalf: *Preface* being become only another word to ſignify *Excuſe*. Beſides that the Author is generally the moſt ſtraiten'd in that preliminary Part, which on other accounts is but too apt to grow voluminous. He therefore takes the Advantage

tage of his *Corollary* or *Winding up*; and ends pathetically, by endeavouring in the softest manner to reconcile his Reader to those Faults, which he chuses rather to excuse than to amend. Sect. 3.

General Practice has made this a necessary Part of Elegance, hardly to be pass'd over by any Writer. 'Tis the chief Stratagem by which he engages in personal Conference with his Reader; and can talk immoderately of *Himself*, with all the seeming Modesty of one who is the furthest from any selfish Views, or conceited Thoughts of his own Merit. There appears such a peculiar Grace and Ingenuity in the method of confessing Lazineſs, Precipitancy, Carelesness, or whatever other Vices have been the occasion of the Author's Deficiency; that it wou'd seem a Pity, had the Work it self been brought to such Perfection, as to have left no room for the penitent Party to enlarge on his *Demerits*. For from the multiplicity of these, he finds Subject to ingratiate himself with *his Reader*; who doubtless is not a little rais'd by this Submission of *a confessing Author*; and is ready, on these terms, to give him *Absolution*, and receive him into his good Grace and Favour.

In

Part III. In the galante World, indeed, we find how far a *Humility* of this kind prevails. They who hope to riſe by MERIT, are likelieſt to be diſappointed in their Pretenſions. The confeſſing Lover, who aſcribes all to the Bounty of the Fair one, meets his Reward the ſooner, for having ſtudy'd leſs how to deſerve it. For MERIT is generally thought preſumptious, and ſuppos'd to carry with it a certain Aſſurance and Eaſe, with which *a Miſtreſs* is not ſo well contented. The Claim of well deſerving ſeems to derogate from the pure Grace and Favour of the *Benefactrice*; who then appears to her ſelf moſt ſovereign in Power, and likelieſt to be obey'd without reſerve, when ſhe beſtows her Bounty, where there is leaſt Title, or Pretenſion.

Thus a certain Adoration of the Sex, which paſſes in our Age without the leaſt Charge of Profaneneſs, or Idolatry, may, according to vulgar Imagination, ſerve to juſtify theſe *galante Votarys*, in the imitation of the real *Religious* and *Devout*. The method of Abaſement may be thought the propereſt to make Approaches to theſe Shrines: And the intire Reſignation of *Merit* may, in theſe Caſes, be eſteem'd the only ground of well deſerving. But what we allow to *Heaven*, or to *the Fair*, ſhou'd not, methinks,

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thinks, be made a Precedent, in favour of *the World.* Whatever Deference is due to that Body of Men whom we call *Readers*; we may be ſuppos'd to treat 'em with ſufficient Honour; if with thorow Diligence, and Pains, we endeavour to render our *Works* perfect; and leave 'em to judg of the Performance, as they are able. Sect. 3

However difficult it may be for the Artiſt of any kind to bring *Perfection* into his Work; if he has not at leaſt the *Idea of Perfection* to give him Aim, he will be found very defective and mean in his Performance. Tho his Intention be to pleaſe the World, he muſt be in a manner above it; and fix his Eye upon that conſummate *Grace*, that Beauty of *Nature*, and that *Perfection* of Numbers, which the reſt of Mankind, feeling only by the Effect, whilſt ignorant of the Cauſe, term the *je ne ſcay quoy*, or the I know not what; and ſuppoſe to be a kind of *Charm*, or *Enchantment*, of which the Artiſt himſelf can give no account.

But here, I find, I am tempted to do what I have my ſelf condemn'd. Hardly can I forbear making ſome *Apology* for the frequent Recourſe I have to the Rules of common Artiſts, to the Maſters of Exerciſes, to the Academys of Painters, Statuarys, and the reſt of the *Virtuoſo* Tribe. But in this I

Part II. am so fully satisfy'd I have Reason on my side, that let Custom be ever so strong against me, I had rather repair to these inferiour Schools, to search for TRUTH and NATURE; than to some other Places, where higher Arts and Sciences are profess'd.

I am persuaded that to be *a Virtuoso* (so far as befits a Gentleman) is a higher step towards the becoming a Man of Virtue and good Sense, than the being what in this Age we call *a Scholar*. For even rude Nature it self, in its primitive Simplicity, is a better Guide to Judgment, than improv'd Sophistry, and pedantick Learning. The *Fictum, ut, intellegendo, ut nihil intellegant*, will ever be apply'd by Men of Discernment and free Thought to such Logick, such Principles, such Forms and Rudiments of Knowledg, as are establish'd in certain Schools of Literature and Science. The case is sufficiently understood even by those who are unwilling to confess the Truth of it. Effects betray their Causes. And the known Turn and Figure of those Understandings, which sprout from Nurserys of this kind, give a plain Idea of what is judg'd on this occasion. 'Tis no wonder, if after so wrong a ground of Education, there appears to be such need of Redress, and Amendment, from that School which we call *the World*.

The

The mere *Amusements* of Gentlemen are Sect. 3.
found more improving than the profound
Researches of Pedants. And in the Manage-
ment of our Youth, we are forc'd to have
recourse to the former; as an Antidote a-
gainst *the Taste* and *Manners* peculiar to the
latter Breeding. If the Formalists of this
sort were erected into Patentees, with a
sole Commission of *Authorship*; we shou'd
see such Writing in our Days, as wou'd ei-
ther wholly wean us from Books, or at least
send us to such as were not of our own
Age, or Nation.

There can be no kind of Writing which
relates to Men, and Manners, where it is
not necessary for the Author to understand
the Sublime of Characters, and carry in his
Eye the Model or Exemplar of that *natural*
Grace, which gives to every Action its at-
tractive Charm. If he has no Eye, or Ear,
for these *interiour Numbers*; 'tis not likely
he shou'd understand much of that *exteriour*
Proportion and *Symmetry* of Composition,
which constitutes *a legitimate Piece*.

Cou'd we but once convince our selves of
what is in it self so evident; "That there
"is a wrong and a right *Taste* as well in
"inward Features and Characters, as in
"outward Person, Behaviour and Action;"
we shou'd be far more asham'd of Ignorance

and

Part II. and wrong Judgment in the former, than in the latter of theſe Graces. Even in the Arts, which are merely Imitations of that outward Grace, we not only confeſs a *Taſte*; but make it a part of refin'd Breeding, to diſcover, amongſt the many falſe Reliſhes and ill Stiles, the true and natural one, which repreſents the real *Beauty* and VENUS of the kind. 'Tis the ſame *Grace* and VENUS, which diſcovering it ſelf in the Turns of *Character*, and the variety of *human Affections*, is copy'd by the writing Artiſt. If he underſtands not the VENUS and *Decorum* of this inward kind, he can neither paint advantageouſly after the Life, nor in a feign'd Subject, where he has full ſcope. For never can he, on theſe Terms, repreſent Merit and Virtue, or mark Deformity and Blemiſh. He can neither deſcribe *a perfect Character*, or, what is more according to Art, expreſs the Effect and Force of this *Perfection*, from the Reſult of various and mixt Characters of Life. And thus the Science of *Virtuoſo's*, and that of *Virtue* it ſelf, lie not far apart.

One who aſpires to the Character of a Man of Breeding and Politeneſs, is careful to form his Judgment of Arts and Sciences upon right Models of *Perfection*. If he travels to ROME, he enquires which are the

 trueſt

trueſt Pieces of Architecture, the beſt Remains of Statues, the beſt Paintings of a RAPHAEL, or a CARACHE. However antiquated, rough, or diſmal they may appear to him, at firſt ſight; he reſolves to view 'em over and over, till he has brought himſelf to reliſh 'em, and find their hidden *Graces* and *Perfections*. He takes particular Care to turn his *Eye* from every thing that is gaudy, luſcious, and of *a falſe Taſte*. Nor is he leſs careful to turn his *Ear* from every ſort of Muſick, beſides that which is of the beſt Manner, and trueſt Harmony. Sect. 3.

'Twere to be wiſh'd we had the ſame regard to *a right Taſte* in Life, and Manners. To this, our Reading, if it be of the right ſort, muſt principally contribute. Whatever Company we keep; or however polite and agreeable their Characters may be, with whom we converſe, or correſpond; if the *Authors* we read are of another kind, we ſhall find our Palat ſtrangely turn'd their way. We are the unhappier in this reſpect, for being *Scholars*; if our Studys be ill choſen. Nor can I, for this reaſon, think it proper to call a Man *well-read* who reads *many Authors*: ſince he muſt of neceſſity have more ill Models, than good; and be more ſtufft with Bombaſt, ill Fancy,

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Part III. and wry Thought; than fill'd with solid Sense, and just Imagination.

But notwithstanding this Hazard of our *Taste*, from a Multiplicity of Reading; we are not, it seems, in the least scrupulous in our Choice of Subject. We read whatever comes next us. What was first put into our hand, when we were young, serves us ever afterwards for serious Study. The rest is Play, and Fancy. We reject all *Rule*; as thinking it an Injury to our Diversions, to have regard to *Truth* or *Nature*: without which, however, nothing can be truly agreeable, or entertaining; much less, instructive, or improving. We care not how *Gothick* or *Barbarous* our Models are; what ill design'd or monstrous Figures we view; or what false Proportions we see describ'd. And thus our *Eye* and *Ear* is lost. Our *Taste* must of necessity grow barbarous, whilst *Barbarian* Customs, Savage Manners, *Indian* Wars, and Wonders of the *Terra incognita*, employ our leisure Hours, and are the chief Materials to furnish out a Library.

These are in our present Days, what *Books of Chivalry* were, in our Forefathers. I know not what *Faith* our valiant Ancestors may have had in the Storys of their Giants, their Dragons, and St. GEORGE's. But for our *Faith*, as well as our *Taste*, in this

other

and Ferrys, foul and fair Weather; with all the Particulars of the Author's Diet, Habit of Body, his perſonal Dangers and Miſchances, on Land, and Sea. And thus, full of Deſire and Hope, we accompany him, till he enters on his great Scene of Action, and begins by the Deſcription of ſome *enormous Fiſh*, or *Beaſt*. From monſtrous *Brutes* he proceeds to yet more *monſtrous Men*. For amongſt this Race of Authors, *he* is ever compleateſt, and of the firſt Rank, who can ſpeak of Things the moſt *unnatural* and *monſtrous*. Sect. 3.

This Humour our old Tragick Poet ſeems to have diſcover'd. He hit our *Taſte* in giving us a *Mooriſh* Hero, full fraight with Prodigy: a wondrous *Story-Teller!* But for the attentive Part, the Poet choſe to give it to Woman-kind. What paſſionate Reader of *Travels*, or Student in the prodigious Sciences, can refuſe to pity that fair Lady, who fell in Love with the *miraculous* Moor? eſpecially conſidering with what ſutable grace ſuch a Lover cou'd relate the moſt monſtrous Adventures, and ſatisfy the wondring Appetite with the moſt wondrous Tales; *Wherein* (ſays the Hero-Traveller)

Of Antars vaſte, and Deſarts idle,
It was my Hint to ſpeak:

Part III.

And of the Cannibals *that each other eat!*
The Anthropophagie! *and Men whose Heads*
Do grow beneath their Shoulders. These to hear
Won'd DESDEMONA *seriously incline.*

Seriously, 'twas a woful Tale! unfit, one wou'd think, to win a tender Fair-one. It's true, the Poet sufficiently condemns her Fancy; for which he makes her to pay dear, in the end. But why, amongst his *Greek* Names, he shou'd have pitch'd on one that denoted the Lady *Superstitious*, I can't imagine: unless, as Poets are sometimes Prophets too, he shou'd figuratively, under this dark *Type*, have represented to us, That about a hundred Years after his Time, the Fair Sex of this Island shou'd, by other monstrous *Tales*, be so seduc'd, as to turn their Favour chiefly on the Persons of the *Tale-Tellers*; and change their natural Inclination for fair, candid, and courteous Knights, into a Passion for a mysterious Race of black Enchanters: such as in the Days of old were said *to creep into Houses*, and *lead captive silly Women*.

'Tis certain there is a very great Affinity between the Passion of *Superstition*, and that of *Tales*. The Love of strange Narrations, and the ardent Appetite towards *unnatural* Objects,

Objects, has a near Alliance with the like Appetite towards the *supernatural* kind, such as are call'd *prodigious*, and *of dire Omen*. For so the Mind forbodes, on every Sight or Hearing of this kind. Fate, Destiny, or the Anger of Heaven, seems denoted, and as it were delineated, by the monstrous Birth, the horrid Fact, or dire Event. For this reason the very Persons of such *Relators* or *Tale-Tellers*, with a small help of dismal Habit, suitable Countenance and Tone, become sacred and tremendous in the Eyes of Mortals, who are thus addicted from their Youth. The tender Virgins, losing their natural Softness, assume this tragick Passion, of which they are highly susceptible, especially when a suitable kind of Eloquence and Action attend the Character of the *Narrator*. A thousand DESDEMONA's are then ready to present themselves, and wou'd frankly resign Fathers, Relations, Countrymen, and Country it self, to follow the Fortunes of a *Hero* of the black Tribe. Sect. 1.

But whatever monstrous Zeal, or superstitious Passion, the Poet might foretel, either in the Gentlemen, Ladys, or common People, of an after Age; 'tis certain that as to Books, the same *Moorish* Fancy, in its plain and literal sense, prevails strongly at this present time. Monsters and Monster-

Part III. Lands were never more in request: And we may often see a Philosopher, or a Wit, run a Tale-gathering in those *idle Deserts*, as familiarly as the silliest Woman, or merest Boy.

One won'd imagine that *philosophical* Writers, who pretend to treat of Morals, shou'd far outdo *Poets*, in recommending Virtue, and representing what was *fair* and *amiable* in humane Actions. One won'd imagine, that if they turn'd their Eye towards remote Countrys; they shou'd seek for such Simplicity of Manners, and Innocence of Behaviour, as has been often known among mere Savages; e'er they were corrupted by our Commerce, and by sad Example instructed in all kind of Treachery and Inhumanity. 'Twou'd be of Advantage to us, to hear the Causes of this Corruption, and be made consider of our Deviation from Nature, and from that just Purity of Manners which might be expected, especially from a People so assisted and enlighten'd by Religion. But so far are these Moralists from condemning any unnatural Vices, or corrupt Manners, that they wou'd have Vice it self appear as *natural* as Virtue; and from the worst Examples, wou'd represent to us that all Actions are *naturally indifferent*; that they have no Note or Cha-

racter of Good, or Ill, *in themselves*; but are distinguish'd by mere *Fashion*, *Law*, or *arbitrary Decree*. Sect. 3.

Shou'd a Writer upon *Musick*, addressing himself to the Students and Lovers of the Art, declare to 'em that the Measure or Rule of *Harmony* was *Caprice* or *Will*, *Humour* or mere *Fashion*; 'tis not very likely he shou'd be heard with great Attention, or treated with real Gravity. For *Harmony* is Harmony *by Nature*, let Men judg ever so ridiculously of Musick. So is *Symmetry* and *Proportion* founded still *in Nature*, let Mens Fancy prove ever so barbarous or *Gothick*. 'Tis the same case, where *Life* and MANNERS are concern'd. The same *Numbers*, *Harmony*, and *Proportion* have place in MORALS; and are discoverable in the *Characters* and *Affections* of Mankind; in which are lay'd the just Foundations of an Art and Science, superiour to every other.

This, I suppose therefore, is highly necessary, that *a Writer* shou'd comprehend. For Things are stubborn, and will not be as we fancy 'em, but as they stand in Nature. Now, whether the Writer be *Poet*, *Philosopher*, or of whatever kind; he is in truth no other than *a Copist after* NATURE. His *Stile* may be differently suted to the different Times

Times he lives in, or to the different Humour of his Age or Nation: His Manner, his Dress, his *Colouring* may vary. But if his *Drawing* be uncorrect, or his *Design* contrary to Nature; his Piece will be found ridiculous, when it comes thorowly to be examin'd. For Nature will not be mock'd. The Prepossession against her can never be very lasting. She has a strong Party *abroad*; and as strong a one *within our selves*: And when any Slight is put upon her, she can soon turn the Reproach, and make large Reprisals on the *Taste* and Judgment of her Antagonists.

Whatever *Critick* or *Author* is convinc'd of this Prerogative of *Nature*, will easily be perswaded to apply himself to the great Work of reforming his *Taste*; which he will have reason to suspect, if he be not such a one as has deliberately endeavour'd to frame it by the just Standard of Nature. Whether this be his Case, he will easily discover, by appealing to his Memory. For *Custom* and *Fashion* are powerful Seducers: And he must of necessity have fought hard against these, to have attain'd that Justness of *Taste*, which is requir'd in one who pretends to follow Nature. But if no such Conflict can be call'd to mind; 'tis a certain Token that the Party has his *Taste* very

little

little different from the vulgar. And on Sect. 3.
this account he shou'd instantly betake himself to the wholesom Practice recommend'd in this Treatise. He shou'd set afoot the powerfullest Facultys of his Mind, and assemble the best Forces of his Wit and Judgment, in order to make a formal Descent on the Territorys of *the Heart*: resolving to decline no Combat, nor hearken to any Terms, till he had pierc'd into its inmost Provinces, and reach'd the Seat of Empire. No Treatys shou'd amuse him; no Advantages lead him aside. All other Speculations shou'd be suspended, all other Mysterys resign'd; till this necessary Campaign was made, and these inward Conflicts learnt; by which he wou'd be able to gain at least some tolerable Insight into *himself*, and Knowledg of his own *natural Principles*.

IT may be thought, perhaps, that notwithstanding the particular *Advices* we have given, in relation to the forming of a TASTE in Characters and Manners; we are still defective in our performance, whilst we are silent on *supernatural* Cases, and bring not into our Consideration the Manners and Characters deliver'd to us in *Holy Writ*. But this Objection will soon vanish, when we consider, that there can be no

Rules

Part III. Rules given by *human Wit*, to that which was never humanly conceiv'd, but *divinely* dictated, and inſpir'd.

For this Reaſon, 'twou'd be in vain for any Poet, or ingenious Author, to form his Characters, after the Models of our ſacred Penmen. And whatever certain *Criticks* may have advanc'd concerning the Structure of *a Heroick Poem* of this kind; I will be bold to propheſy that the Succeſs will never be anſwerable to Expectation.

It muſt be own'd, that in our ſacred Hiſtory we have both Leaders, Conquerors, Founders of Nations, Deliverers, and Patriots, who, even in a human Senſe, are no way behind the chief of thoſe ſo much celebrated by the Antients. There is nothing in the Story of ÆNEAS, which is not equal'd or exceeded by a JOSHUA or a MOSES. But as illuſtrious as are the Acts of theſe ſacred Chiefs, 'twou'd be hard to copy them in juſt *Heroick*. 'Twou'd be hard to give to many of 'em that graceful Air, which is neceſſary to render 'em naturally pleaſing to Mankind; according to the Idea Men have of *Heroiſm*, and *Generoſity*.

Notwithſtanding the pious Endeavours which, as devout Chriſtians, we may have us'd in order to ſeparate our ſelves from the Intereſts of mere *Heathens*, and *Infidels*; notwith-

notwithstanding the true pains we may have taken, to arm our Hearts in behalf of a *chosen People*, against their neighbouring Nations, of a false Religion, and Worship; there will be still found such a Partiality remaining in us, towards Creatures of the same Make and Figure with our selves, as will hinder us from viewing with Satisfaction the Punishments inflicted by human Hands on such *Aliens* and *Idolaters*. Sect. 3.

In mere *Poetry*, and the Pieces of Wit and Literature, there is a Liberty of Thought and Easiness of Humour indulg'd to us, in which perhaps we are not so well able to contemplate the Divine Judgments, and see clearly into the Justice of those *Ways*, which are so far *from our Ways*, and above our highest Thoughts or Understandings. In such a Situation of Mind, we can hardly endure to see *Heathen* treated as *Heathen*; and *the Faithful* made the Executioners of the Divine Wrath. There is a certain perverse Humanity in us, which inwardly resists the Divine Commission, tho ever so plainly reveal'd. The Wit of the best Poet is not sufficient to reconcile us to the Campaign of a JOSHUA, or the Retreat of a MOSES, by the Assistance of an EGYPTIAN *Loan*. Nor will it be possible, by the *Muses* Art, to make that princely *Hero* appear

Part III. appear amiable in human Eyes, who found such favour in the Eye of Heaven. Such are mere *human Hearts*; that they can hardly find the least Sympathy with that only one which had the Character of being so near *the Pattern* of the ALMIGHTY's.

'Tis apparent therefore that the Manners, Actions and Characters of *Sacred Writ* are in no wise the proper Subject of other Authors than *Divines* themselves. They are Matters incomprehensible in Philosophy: They are above the Pitch of the mere human *Historian*, the *Politician*, or the *Moralist*; and are too sacred to be submitted to the *Poet's* Fancy, when inspir'd by no other *Spirit* than that of his profane Mistresses, *the* MUSES.

I shou'd be unwilling to examine rigorously the performance of our Poet, who sung the *Fall of Man*. The *War in Heaven*, and the *Catastrophe* of that original *Pair* from whom the Generations of Mankind were propagated, are Matters so abstrusely reveal'd, and with such a resemblance of *Mythology*, that they can more easily bear what figurative Construction or fantastick Turn the Poet may think fit to give 'em. But shou'd he venture farther, into the Lives and Characters of the Patriarchs, the holy Matrons, Heroes and Heroines of the

the choſen Seed; ſhou'd he employ the ſacred *Machine*, the Exhibitions and Interventions of Divinity, according to holy Writ, to ſupport the *Action* of his Piece; he wou'd ſoon find the Weakneſs of his pretended *Orthodox* MUSE, and prove how little thoſe Divine Patterns were capable of human Imitation, or of being rais'd to any other Majeſty, or Sublime, than that in which they originally appear. Sect. 2.

The *Theology*, or THEOGONY, of the Heathens cou'd admit of ſuch different Turns and figurative Expreſſions, as ſuted the Fancy and Judgment of each Philoſopher or Poet. But the Purity of our Faith will admit of no ſuch Variation. The Chriſtian *Theology*; the Birth, Procedure, Generation, and perſonal Diſtinction of the Divinity, are Myſterys only to be determin'd by *the initiated*, or *ordain'd*; to whom the State has aſſign'd the Guardianſhip and Promulgation of the Divine Oracles. It becomes not thoſe who are un-inſpir'd from Heaven, and un-commiſſion'd from Earth, to ſearch with Curioſity into the Original of thoſe Holy Rites and Records, *by Law eſtabliſh'd*. Shou'd we make any ſuch Attempt; we ſhou'd in probability find the leſs Satisfaction, the further we preſum'd to carry our Speculations. Having dar'd

once

Part III. once to quit the Authority and Direction of *the Law*, we shou'd easily be subject to *Heterodoxy* and *Errour*, when we had no better Warrant left us for the Authority of our sacred *Symbols*, than the Integrity, Candour, and Disinterestedness of their Compilers, and Registers. How great that Candour and Disinterestedness may have been, we have no other Historys to inform us, than those of their own licensing or composing. But busy Persons, who officiously search into these Records, are ready even from hence to draw Proofs very disadvantageous to the Fame and Character of this Succession of Men. And Persons moderately read in these Historys, are apt to judg no otherwise of the Temper of antient *Councils*, than by that of later *Synods* and modern *Convocations*.

When we add to this the melancholy Consideration of what Disturbances have been rais'd from the Disputes of this kind: What Effusion of Blood, what Devastations of Provinces, what Shock and Ruin of Empires have been occasion'd by Controversys, founded on the nicest Distinction of an Article relating to these *Mysterys*; 'twill be thought vain in any Poet, or polite Author, to think of rendring himself agreeable, or, en-

entertaining, whilst he makes such Subjects as these to be his *Theme*. Sect. 3.

But tho the Explanation of such deep Mysterys, and religious Dutys, be allotted as the peculiar Province of *the Sacred Order*; 'tis presum'd, nevertheless, that it may be lawful for other *Authors* to retain their antient Privilege of instructing Mankind, in a way of Pleasure, and Entertainment. *Poets* may be allow'd their Fictions, and *Philosophers* their Systems. 'Twou'd go hard with Mankind, shou'd the Patentees for Religion be commission'd for all Instruction, and Advice, relating to Manners, or Conversation. *The Stage* may be allow'd to instruct, as well as *the Pulpit*. The way of *Wit* and *Humour* may be serviceable, as well as that of *Gravity* and *Seriousness*: And the way of plain *Reason* as well as that of exalted *Revelation*. The main Matter is to keep these Provinces distinct, and settle their just Boundarys. And on this account it is that we have endeavour'd to represent to modern *Authors* the Necessity of making this Separation justly, and in due form.

'Twou'd be somewhat hard, methinks, if *Religion*, as by Law establish'd, were not allow'd the same Privilege as *Heraldry*. 'Tis agreed on all hands, that particular Persons may *design* or *paint*, in their private

Part III. Capacity, after what manner they think fit: But they must *blazon* only as the Publick directs. Their *Lyon* or *Bear* must be figur'd as the Science appoints: and their *Supporters* and *Creſt* must be ſuch as their wiſe and gallant Anceſtors have procur'd for 'em. No matter whether the Shapes of theſe Animals hold juſt Proportion with Nature. No matter tho different or contrary Forms are join'd in one. That which is deny'd to *Painters*, or *Poets*, is permitted to HERALDS. *Naturaliſts* may, in their ſeparate and diſtinct Capacity, inquire as they think fit, into the real Exiſtence and natural Truth of Things. But they muſt by no means diſpute the authoriz'd Forms. *Merlhaids* and *Griffins* were the Wonder of our Fore-fathers; and, as ſuch, deliver'd down to us by the authentick Traditions and Delineations above-mention'd. We ought not ſo much as to criticize the Features or Dimenſions of a *Saracen*'s Face, brought by our conquering Anceſtors from the holy Wars; nor pretend to call in queſtion the Figure or Size of *a Dragon*, on which the Hiſtory of our national Champion, and the Eſtabliſhment of a high *Order*, and Dignity of the Realm, depends.

But as worſhipful as are the Perſons of the illuſtrious Heralds CLARENCEUX, GARTER,

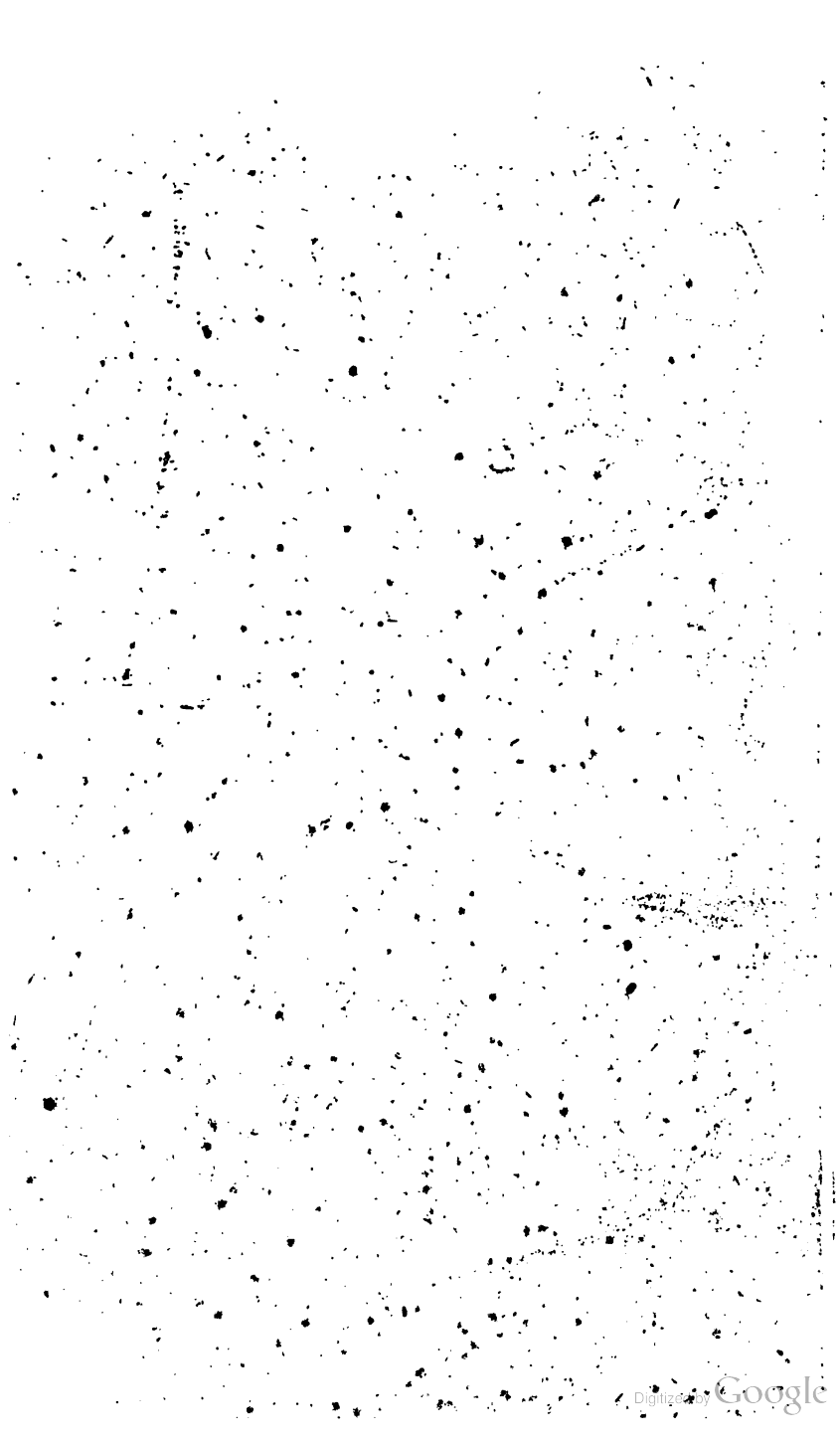
GARTER, and the rest of those eminent Sect. 3.
Sustainers of *British* Honour, and Antiquity; 'tis to be hop'd that in a more civilis'd Age, such as at present we have the good fortune to live in, they will not attempt to strain their Privileges to the same height as formerly. Having been reduc'd by Law, or settled Practice, from the Power they once enjoy'd, they will not, 'tis presum'd, in defiance of the Magistrate and Civil Power, erect anew their Stages, and Lists, introduce the manner of civil Combats, set us to Tilt and Turnament, and raise again those Defiances, and mortal Frays, of which their *Order* were once the chief Managers, and Promoters.

TO CONCLUDE: The only Method which can justly qualify us for this high Privilege of giving ADVICE, is, in the first place, *to receive it our selves*, with due Submission; where the *Publick* has vouchsaf'd to give it us, by Authority. And if in our private Capacity, we can have Resolution enough to criticize our selves, and call in question our high Imaginations, florid Desires, and specious Sentiments, according to the manner of SOLILOQUY above prescrib'd; we shall, by the natural course of things, as we grow wiser, prove less

...ed; and introduce into our Cha-
...r that *Modesty*, *Condescension*, ... just
...nity which is essential to the Success
... all friendly *Counsel* and *Admonition*. An
Kind home-*Philosophy* must teach us the
wholesom Practice within our selves. Polite
Reading, and *Converse* with Mankind of the
better sort, will qualify us for what re-
mains.

FINIS.

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